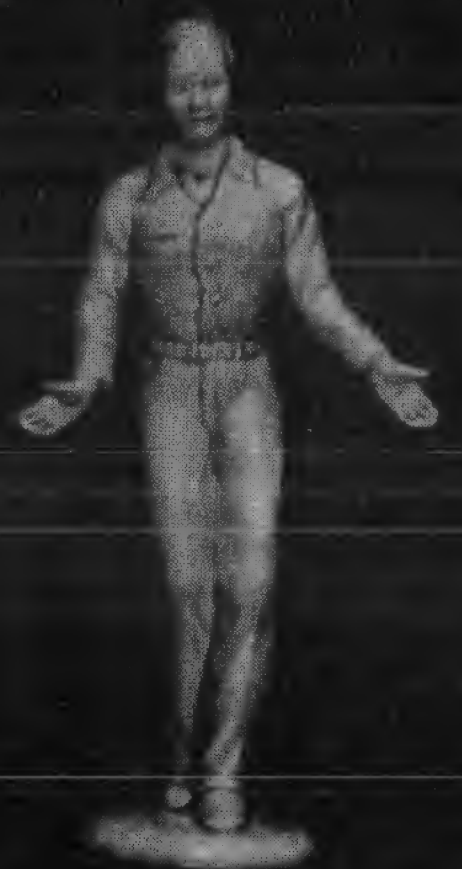


Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

MARCH 1964
35¢ PER COPY



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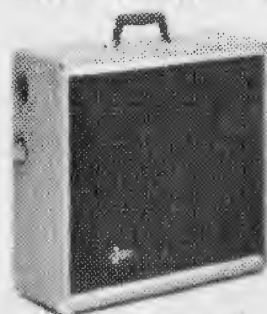
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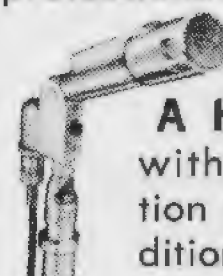
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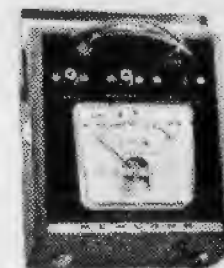
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Tells you at a glance how your voice is coming thru. Especially valuable in large halls. **\$29.95**



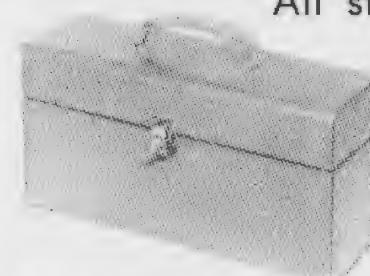
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All steel construction.

Bronze finish.

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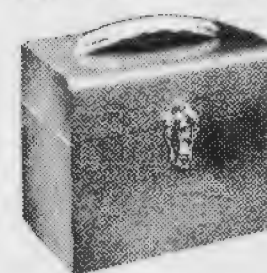
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

...Ordinarily, there are no commercials allowed toward the sale of a product (in our square dance hall). Since the hall we use belongs to the City of Houston and the city does not charge rent to the square dancers, no sales commercials or advertising is allowed. Your magazine, however, being an item of education and related to square dancing which is our hobby and is co-sponsored by the City of Houston's Recreation Department, we were permitted to announce this project (of selling subscriptions). Every one of the subscribers is well pleased with the magazine...

Harry B. Finer
Houston, Texas

Dear Editor:

It would take pages of writing to tell you of all the wonderful ideas we have gleaned from S.I.O. And even more to relate how we have used these ideas and their excellent results. Suffice to say we read *everything*, ads and all — or we might miss something to help squares and rounds here in Huntsville and in our Tennessee Valley Square Dance Association.

Ben Heiman
Huntsville, Ala.

Dear Editor:

... Enjoy Sets in Order very much — the part about round dancing as well as all the other nice articles. I am only sorry I haven't taken it seven years instead of two...

Phil DeFoe
Fort Dodge, Iowa

Dear Editor:

Please enter 18 subscriptions for the attached list of students participating in our current square dance class. We have a very fine and enthusiastic class going and all are looking forward to receiving their first Sets in Order. A subscription to S.I.O. is one of the requirements to enroll in our class and we encourage regular members to keep up their subscription
(Please turn to page 42)



You are invited...

Join in the fun at Asilomar

JULY 26 - JULY 31

Summer Asilomar 1964.

For a square dancing experience you'll remember always, plan to spend an enjoyable week at Sets in Order's square dance vacation wonderland — Asilomar.

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Send for your brochure now and plan to attend Asilomar this summer.

Starting the afternoon of Sunday, July 26, and going thru Friday noon, July, 31.

Note: For callers and teachers Ed Gilmore will conduct a special class for a limited number who would like to become better in their chosen field. Send for a special application form and information on Callers' Asilomar — 1964.

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Sets in Order

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Los Angeles 48, California

Windsor's Gold Label MEMORIAL RECORD



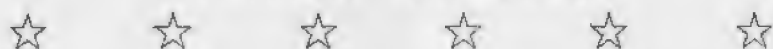
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A memorial to Doc that *you* have helped us create, "WALTZ OF THE BELLS" and "ALL AMERICAN PROMENADE." A perpetual favorite of square dancers for 15 years. "Waltz of the Bells" is a new recording by the fascinating music of Pete Lofthouse Band. "All American Promenade" by a peppy Windsor Band.

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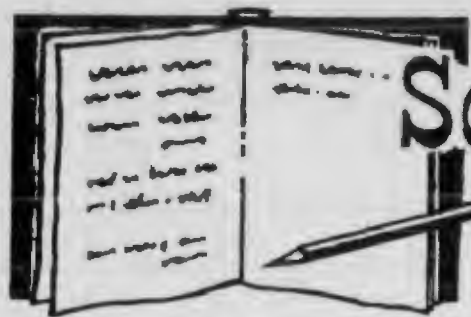
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Windsor No. 4695

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Square Dance Date Book

- Mar. 6—4th Ann. Promenaders Festival
H.S. Gym, Plattsmouth, Nebr.
- Mar. 6-7—17th Annual SWASDA Festival
El Paso, Texas
- Mar. 8—Visiting Caller Dance
Ranchland, Mechanicsburg, Pa.
- Mar. 8—Circle O Squares Free 'Highwire Dance'
Palm Springs, Calif.
- Mar. 12-14—5th Ann. Spring S/D Festival
Sheraton-Park Hotel, Wash., D.C.
- Mar. 14—S.W. Dist. Okla. Spring Festival
S.W. College Campus, Weatherford, Okla.
- Mar. 20-21—Kansas State Round Dance Festival
Civic Audit., Emporia, Kansas
- Mar. 20-21—7th Ann. Savannah Square-Up
Sports Arena, Savannah, Ga.
- Mar. 20-22—14th Annual Yuma S/D Festival
County Fairgrounds, Yuma, Ariz.
- Mar. 26—Annual Square Dance Style Show
Miller & Paine, Lincoln, Nebr.
- April 3-4—New Mexico State S/D Festival
Roswell, N.M.
- April 3-4—11th Annual Alabama Jubilee
Munic. Audit., Birmingham, Ala.
- April 3-4—New England S/D Convention
New Ocean House, Swampscott, Mass.
- April 3-5—EAASDC Spring Jamboree
London, England
- April 4—Guys & Dolls Ann. Spring Festival
Community Bldg., Tecumseh, Nebr.
- April 4—10th Virginia S/D Festival
Univ. of Va., Charlottesville, Va.
- April 4—IDA Heart Fund Dance
Med. Center, Indianapolis, Ind.
- April 4—3rd Ann. Fox Valley Mixers Night Owl
Dance, Kane Co. Fairgrounds, St. Charles, Ill.
- April 4—4th Ann. Western Jubilee S/D Festival
Lewis Central School Gym, Council Bluffs, Ia.
- April 9—Crippled Childrens' Benefit Dance
Ogallala, Nebr.
- April 5—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- April 12—Mid-State Square Dance Festival
Columbus, Nebr.
- April 17-19—6th Ann. Buckeye S/D Convention
Music Hall, Cincinnati, Ohio
- April 18—Rochester Fed. Dance-O-Rama
Eastman Kodak Recr. Center, Rochester, N.Y.

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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give the old address as well as the new one.

GENERAL STAFF

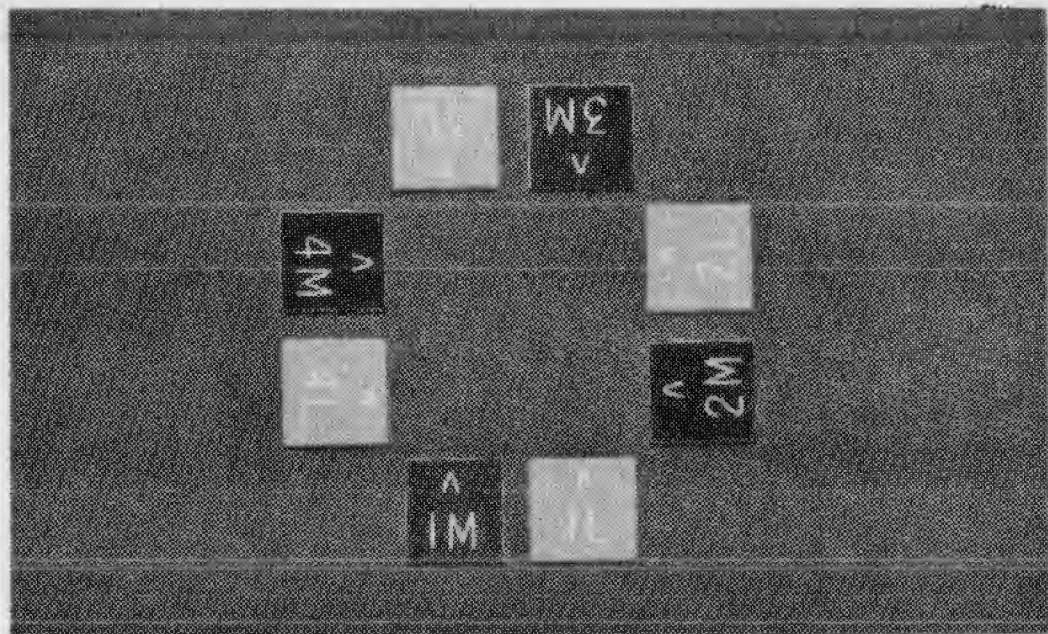
Editor	Bob Osgood
Assistant Editor	Helen Orem
Contributing Editor	Chuck Jones
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Dancer's Walkthru	Becky Osgood
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Just about the handiest thing you'd ever hope for is this set of plastic square dancers (shown at approximate half size). Colored blue for the men and red for the ladies, each one is marked with the position in the square and direction finder for simple analysis of all square dances — old or new.

This wonderfully handy square — available whenever you need it — is not for sale. We'd like to give it to you free. It's yours simply by sending in a new or renewal subscription to *Sets in Order* (\$3.70 for one full year). Here's an opportunity to renew your own subscription or to send in a new subscription for someone else, being sure to indicate that you would like the dancer-checkers sent to you — your order must be postmarked no earlier than April 1964 (sorry, but no premium plan or reduced rates on this special offer).

If you enjoy *Sets in Order*, you can bet that your square dancing friends will enjoy it too and we're pleased to have this way of saying thank you for helping us make new friends.

Write to:

Sets in Order

462 N. Robertson Blvd.
Los Angeles 48, California



SINGING CALLS

TIME CHANGES EVERYTHING — Blue Star 1706
Key: E flat Tempo: 133 Range: High HB
Caller: Jim Brower Low LD
Music: Western 2/4 — Piano, Guitar, Accordion, Drums, Bass

Synopsis: (Break) Circle — allemande — do sa do — allemande — forward two for a thar star — shoot star, full around — corner box the gnat — grand right and left — promenade. (Figure) Ladies chain $\frac{3}{4}$ — heads up and back — lead right circle to a line — up and back — right and left thru — Dixie chain — centers in and cast off $\frac{3}{4}$ up and back — fold the girl — star thru — promenade.

Comment: Acceptable music and conventional dance patterns. Tune will have to be "lifted" by good calling. Rating: ☆+

INTO EACH LIFE SOME RAIN MUST FALL — Mustang 103

Key: B flat Tempo: 122 Range High HB
Caller: Gene McMullen Low LE
Music: Western 2/4 — Piano, Guitar, Accordion, Clarinet, Drums, Bass

Synopsis: (Break) Circle — corner do sa do — see saw partner — gents star right — partner left — corner box the gnat — pull by — partner swing — promenade. (Figure) Heads up and back — half sashay — star thru — right and left thru — dive thru — pass thru — split two —

(Reviews continued on page 57)

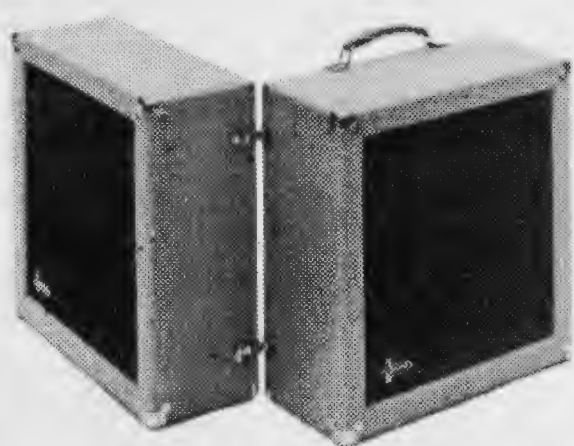
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HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for *Sets in Order* records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

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S-212 Series are open back designs in split cases. Speakers snap together back-to-back for carrying. Most popular of all square dance system reproducers because they combine light weight, high output, good response, low cost.



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Any of them will work just great with your present Newcomb player. And, remember, the best way to improve the sound of your Newcomb system is with more advanced Newcomb speakers. Or, if you're getting a new system, you can pick out the speaker/player combination that will give you exactly the kind of performance you're looking for. There are 57 combinations of players and loudspeakers listed in the new Newcomb bulletin number TR 26. Write for your free copy; we want you to have it right away. Newcomb...*exactly* the right speaker for you.

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for 12 Months

of SQUARE
DANCING Pleasure

THROUGH

Sets in Order

We aren't going to try to kid you into believing that any magazine will begin to replace the joy brought on by a happy association with square dancing and square dancers. HOWEVER, we do say that a small investment of only \$3.70 per year will enlarge the enjoyment of your favorite hobby. We say this in all sincerity for Sets in Order is indeed a compilation of success stories of square dancing taken from a whole world of square dancing fun.

This may be your month to renew your subscription. Don't wait. You won't want to miss a single issue, a single idea or a single Grunden back-page cartoon. Sets in Order is an investment in your favorite pastime — Renew today!

*probably far less than you would spend for a couple of dances.



AS I SEE IT

bob osgood

March 1964

HERE IN OUR OFFICE a couple of weeks ago we were being interviewed by a man and his wife who are engaged in writing a magazine article on current day square dancing.

"How old is the average square dancer?" was one of the questions they asked. And, though the question sounded simple, it was virtually impossible to come up with an answer. It was almost as tough as answering the question, "How many people square dance today?"

Who actually thinks of age in terms of square dancing? We know "Pop" Singer over in Arizona who claims to be somewhere in his eighties or nineties and never misses a dance. And we know Harriette Blohm and others in their sixties and seventies, plus, who just wouldn't think of slowing down when it comes to square dancing.

On the other hand, we watch the eleven and twelve year olds in their pre-teen parties and know that square dancing belongs to the youngsters, too.

Most difficult is to try and guess the age of some caller or teacher or square dancer we've known for a number of years. In actual age, perhaps, we might be a bit surprised if they were to tell us how many birthdays they've counted over the years. On the other hand, we refuse to think of these people as being anything but young. Perhaps this is because *youth* is a natural by-product of square dancing. Many things we seem to connect with old age just aren't visible on the square dance floor. Smiling faces, constant motion, movement in rhythm with all the other dancers on the floor — this is youth.

And then there are the square dance costumes. We're certain that the youthful charm and fresh loveliness of our square dance ladies

in costume is one of the great assets of the activity. Meeting a person on the street dressed in everyday work and shopping clothes, one finds it difficult to realize that these same people are the ones we saw last night on the square dance floor. The square dance costume is the great equalizer and the square dance activity as a whole spells out youth for everyone who is a part of it.

More on the language

SINCE DISCUSSING terms peculiar to the language of square dancing in the December '63 issue of *Sets in Order*, we've received questions on other words that needed defining. Where we could, we've looked up definitions but for the most part we've tried to interpret the general meaning that exists for each one.

Hit the wall. Not a common term. Used at the end of a square dance when the caller intends to go on but wants the squares to mix up a bit. Dancers are expected to leave the square they're in, go to the side of the hall, touch the wall, then return to the floor to form new squares.

Rotate. The custom of changing positions in a square following one dance. This is a practice that got its start in the days of the single visiting dance when couple No. 1 would usually lead off the action and each of the other couples would follow in turn. When rotating, the square simply moves one place to the right or counter-clockwise. Also called *Stir the Bucket*, *Agitate*, etc.

Sight Calling. Originally, a descriptive type of calling where the caller watched the floor and improvised his ad lib calls to keep the dancers in motion. This would be in opposition to the style of calling where the calls would be memorized or (heaven forbid) read from notes.

Styling. Intended to refer to smooth comfortable dancing. So often misinterpreted to mean regimented or *stylized* maneuvering. To dance with good style a dancer should move

to the music, cooperating with the other dancers in the square in a flowing, effortless movement.

Keeno. Means the end of this square. Undoubtedly derived its name from the game similar to Bingo when a participant would call out "Keeno" to indicate that he had finished the game.

Scribblings from our notebook

YOU MAY HAVE READ about the Baldwin Hills Dam, located just a few miles from our office, which burst and destroyed many homes last December. Among those endangered by the floodwaters were several square dancers who received immediate assistance from scores of more fortunate square dancers in the area. Members of a Los Angeles club discovered one young family of eight, including six children all under the age of seven, whose home was completely destroyed. The club members "adopted" the family at Christmastime, making sure that each member of the family was loaded down with gifts. In the same spirit of giving, more than two hundred square dancers with the help of Bob and Nita Page, made Christmas brighter with gifts for little Indian children in Taos, New Mexico. Just more proof that square dancers *are* wonderful people!

Stop-and-go dancing. Have you ever realized how many times you go "forward up and back again" in the course of one evening of square dancing? Any attempt to make square dancing a smooth, flowing dance is thwarted by these constant stop and go movements. We go forward and back for two main reasons; first, in

hopes of getting everyone at the proper spot for doing the next movement and (2) just because we've always done it. Before the heads square thru we go forward and back. Before lines of four pass thru, they go forward and back. Undoubtedly, this is a "thinking spot" for callers and dancers alike, but maybe some of this awkwardness can be eliminated and a more flowing movement be substituted for stop-and-go.

Here's a good question sent in by Gene P. Hoge, Franklin, Indiana. "Do the best people square dance or does square dancing make the best people?" Actually, we think the answer lies in the fact that square dancing brings out the best in everyone.

What is square dancing? Sometime when you have nothing else to do take a pencil and paper and write out a list of the attributes of this activity. Put down such words as, friendly, fun, typically American, cooperative, non-competitive, etc. You'll be able to think of a lot more. Look for the ideal words, the words that would define square dancing *as you would like to see it*. Then see how these words fit *your* club. How friendly is it? How much fun do you have? How cooperatively do your dancers work with each other? You may be in for a surprise.

To flip or not to flip. With almost clock-like regularity we can depend on receiving a letter or two each month on the subject of round dance recordings. At the present time, we seem to be getting quite a number on the subject of flip side round dance records. It seems quite a

Flattop square dancing. On pages 22 and 23 we have an interesting account of a square dance group dancing on the carrier U.S.S. Ticonderoga. Perhaps the forerunner of these aircraft carrier square dances was held in connection with the 1956 National Square Dance Convention in San Diego when quite a few visited the U.S.S. Kearsarge for an evening of square dancing. Just as we were putting this issue together for the printers our Beverly Hillbillies danced as guests of the officers and men on the U.S.S. Bennington, another aircraft carrier. We had a ball and it was a wonderful experience.

Inasmuch as we had already covered the story on the Ticonderoga, we thought we might

show you a couple of pictures of our experience and tell you just a bit of what happened.

About fifteen squares of dancers from Beverly Hillbillies showed up at the U.S.S. Ben-



Official Photo, U.S. Navy

few would like to have round dance records with the music on one side and cues on the reverse. Actually, this is nothing new. Different record companies have tried it at various times in the past. They usually give up the idea after a while because the field is split and a good many seem to prefer receiving two round dances on each record. Lloyd Shaw Recordings came out with a solution a while back when they began producing records with a different round on each side. Then, just following the music portion, they would skip a few grooves, and include spoken cues over the music. If the response to these records is great enough, perhaps other record companies will follow suit.

Help in sight. The U.S. Postal Department is looking into claims that many Sets in Order subscribers receive their magazine sometimes as late as one month after mailing. As a rule, each issue is in the mail by the twenty-fifth of the month prior to the date of issue. Allowing a most lenient two weeks for delivery, if you haven't received your copy at least by the tenth of the month, it's just too late. *We'd like to ask a favor.* If this issue reaches you after the fifteenth of March, would you please send us a postcard with your name and address and tell us the date your copy arrived? This seems like a good opportunity to get help from the Post Office Department in righting a problem we've had for a number of years.

S. D. Publicity. In traveling through the northern part of our State a while back, we stayed overnight in a small town and were

nington that Saturday night. Those who arrived early had an opportunity to see a bit of the ship and we started square dancing at about 8:00 p.m. After doing a couple of tips



Official Photo, U.S. Navy

SQUARE DANCING				
Redwood Region Square & Round Dancers Association				
CLUB	PLACE	WORK SHOP	PARTY NITE	PHONE
Humboldt Hoedowners (Mille)	Fields Landing	Monday	3rd Saturday	HI 3-7252
Arford's Barn Owls (Verna)	Fortuna	Tuesday	3rd Sat. Rnd	RA 5-3086
Valley Twirlers (Ida)	Ferndale	Thursday	4th Sat. sq.	SU 6-4650
Silver Spurs (Joann)	Eureka	Thursday	1st Saturday	HI 3-2443
101 Rights (Peggy)	Garberville	Thursday	2nd Saturday	923-3613
Rock 'n Rollers (Connie)	Bayside	Friday	4th Saturday	HI 3-6136
Circle 8'ers (Jo)	McKinleyville	1st, 3rd & 5th Friday	1st Saturday	TE 9-1774
Stumpy Stompers (Virginia)	Arcata	Friday	3rd Saturday	HI 3-3588
Redwood Promenaders (Joyce)	Klamath		1st & 3rd Saturdays	HU 3-3736

For additional information call Hillsdale 2-5322 - Nan Larson

quite delighted with a discovery we made. There on the dressing table for everyone to see was a square dance information card inviting any square dancers driving through to "join in on the fun." A promotion such as this doesn't cost a great deal of money, but it is one way of making visiting dancers feel welcome.

Nostalgia Department. With all the talk in round dance circles these days hinging on "what's new" in the field of recordings, the following news offers a welcome breath of fresh air. As a memorial tribute to the late Doc Alumbaugh, originator of Windsor Records, the Windsor label will issue a brand new recording of two of that label's earliest round dances. *Waltz of the Bells* and *All American Promenade* both served as introduction to round dancing to hundreds of thousands of square dancers. Both are listed in the Library of Congress as classics and both should be alive for a long time to come. This is an encouraging move and perhaps Windsor will be setting the pace for other recording companies in developing a permanent list of "standards" in the field of round dancing.

we asked the club men to sit down and then asked all the square dance ladies to go over to the sidelines and select a partner from among the hundreds of sailors. Man! You would have thought that the dam had burst. Sailors jumped over the chairs and ran screaming in all directions *away from the scene of the dance*. Fast running on the part of some of our gals won out however and we had about fifteen squares with sailors as partners. After the first go-round the shy types came back out of the woodwork and joined in the fun. We danced for more than two hours, enlisted men, officers, square dancers, all together in one big whingding. When it was all over we (particularly the gals) were pretty tired but we all felt that we'd had a ball!

SQUARE DANCE INGENUITY

AND MUSCLE CREATE

GIANT OUTDOOR WOODEN FLOOR IN OREGON

By Faye Rathbun—Portland, Oregon

Huge, powered stapling machines make the job of "nailing" the floor a fairly simple project.

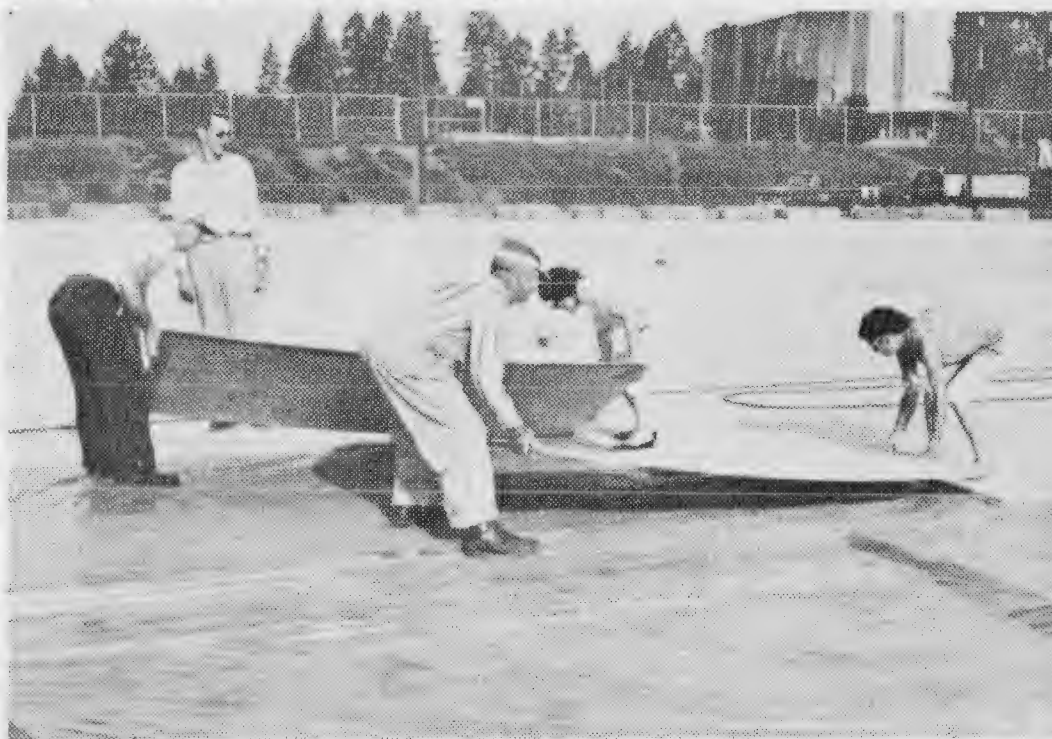
DANCERS IN MANY AREAS may have been bemoaning the fact that, while they would like to play host to square dancers for some large dance affair, they just can't do it because there is no hall big enough. They may take heart from what was accomplished by square dancers working together in Oregon.

A specific example was the preparation of a huge outdoor wooden square dance floor for the 2nd Far Western Regional Square Dance Convention in Eugene last August. Members from 50 different clubs gathered to work together to lay what proved to be a dance floor covering 120,000 square feet. The clubs represented most of the areas in the Oregon State Federation of Square Dance Clubs.

This project was no spur-of-the-moment thing, having been planned for months by Buddy Randall, General Chairman of the Convention. Milo Mathews, Eugene contractor, was given the heavy responsibility for drafting the laying of the floor. And at the Mid-Winter Clinic held in

Eugene about six months prior to the Convention the particleboard, *Duraflake*, was tried out to see if the surface were danceable. The material was also tested for warping by leaving it exposed to the elements for weeks at a time. Mathews also had to keep in mind the wide

By the time the floor was finished the dancers had worked up quite a system in handling the plastic, the boards, staples, etc.



"Dry Run": Once the floor was laid, the workers and others gathered to give it a tryout.

range of temperature to which the floor would be exposed — the sun of August noons and the cool Oregon evenings.

The actual location was the campus of the University of Oregon, site of the Convention activities, and on the Saturday morning before the Convention was to begin volunteer workers showed up at daybreak, bringing their hammers with them. Daybreak means 3 o'clock at that time of year and some of the workers had driven great distances.

The ground, which had been leveled as much as the University would permit, was raked. A crew followed, laying 120,000 square feet of plastic to keep the dust and moisture from seeping through from the ground. A $\frac{3}{8}$ -inch-thick wood shim under each joint allowed each panel of pressed wood (*Duraflake*) to lock properly. A number of lift trucks distributed the panels one by one to the busy men who swarmed over the working area. Two hundred thousand metal staples were used to keep the 4' x 8' panels together.

If the volunteers asked for accommodations they and their wives were put up for two nights in the homes of Eugene square dancers. As the men helped with the floor-laying their taws manned the coffee urns, made hamburgers and hot dogs.

The floor wasn't only *pre*-tested. After it was down, did the tired men start for home and their waiting beds? If you know square dancers you know better. That evening when the hoe-down music started they were back, not with hammers in hand, but to dance and find that their work had been good.

The whole project was in the tradition of the old-fashioned barn-raising, where pioneers got together to help each other out when that help was needed — and had a whale of a time doing it! In our present age of what seems at times "total indifference," it is heartening to report an accomplishment like this—but then, "square dancers are wonderful people!"

"The Big Show": Now completed, the floor holds hundreds of dancers, providing ideal dancing surface.



WHAT THEY ARE WEARING

Gene Wolf of Phoenix, Arizona, sports fully-dressed square dance dolls on her felt skirt. The "iron-on" basic figures came from a hobby shop in Hawaii and instructions on how to clothe them were included. Gene worked out her color scheme, gathered together materials, bits of net, lace, jewelry and beads. The girl dolls wear panties, petticoats, dresses and jewelry; the men wear shirts, patent leather belts and one even has a handkerchief sticking out of his pocket. Gene did not iron the dolls directly on the skirt but on extra patches of the skirt material so that they can be removed for cleaning.



GENE

Down in Mobile, Ala., one of the big events of the year is the Azalea Trail Festival and to commemorate this, Mobile dancer Bea Colvin made a pink dress with a deeper pink azalea design appliqued on. Around the 10-yard bottom ruffle of the dacron-cotton dress march queen-size azaleas and the deep pink color is repeated in the ruffle heading. Around the collar of the blouse are smaller azaleas. Bea finds her square dance dresses are quite reasonable in price as she always selects her materials when they are on sale. Her azalea dress, for instance, cost \$6.00 including the thread.



BEA

THE IMAGINATION—combined with good taste—shown in ladies' square dance fashions are a constant reminder of what a wonderful expression this activity offers for clever designing and nimble fingers.

Babe Killen of Newhall, Calif., wears square dancer silhouettes on her light green cotton dress. A small pair of dancers on the cowl collar is augmented by couples dancing all over the full-circle skirt. Babe's husband, Herb, made the figures by starting with some of the Scotchlite designs. Using graph paper he reduced them to smaller figures which were traced on material and blanket stitched by hand and machine to the dress. The result is a most unusual and effective square dance costume. Herb (not pictured) wears tiny complementary figures on his matching square dance shirt.



BABE

Mae Innes of Sault Ste. Marie, Mich., brightens her black, drip-dry cotton skirt by "starring" her friends on it. The 4-inch stars in two rows around the bottom of the skirt are outlined in silver sequins and the print pieces which make them have been collected all over the United States and Canada from her dress-making square dance friends. Each girl's name is written and embroidered on each star and then sewn to the skirt. Mae has found an ingenious way to use small leftover pieces from square dance dresses.



MAE

THE DANCER'S *Sets in Order* WALKTHRU

THEME FOR EASTER

ONE EASTER TRADITION which occurs in many parts of the country is that of getting up quite early in order to attend an Easter sunrise service. We might say we have attended a few when the sun refused to get up and the morning ended up more wet than anything else. Generally, however, such a ceremony is both beautiful and inspiring.

The traditional one held each year in the Hollywood Bowl in California often attracts more than 25,000 people. We understand that the service held at the Grand Canyon is literally breathtaking and perhaps your area also has such a program. We remember being at one on Catalina Island (30 miles off the Southern California coast) where participants had to climb for some 45 minutes to reach the top of a crest overlooking and overhanging the Pacific Ocean. Local residents had carried armfuls of geraniums (lilies were not abundant in that locale) and piled them high and wide around a simple cross. When the sun appeared it came up behind the cross and brilliantly illuminated a magnificently azure sea. We don't remember the words of the minister but we do remember the picture.

Anyway some local Los Angeles square dancers, Beau and Mary Davis and Frank and Ethel Grunden, have constructed their own

Easter sunrise service as a table decoration for an Eastertime square dance. We're not sure how "inspirational" it is but it's certainly original.

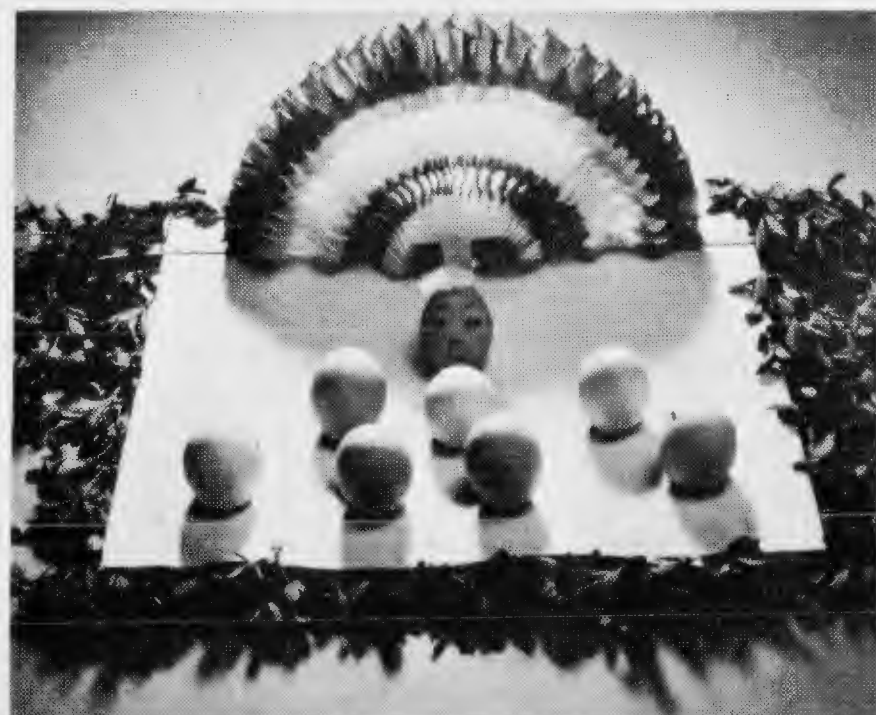
A square of white cardboard is used as a base. Next a Japanese fan, available in dime and variety stores for 10-25c, is opened half-way and stapled to the cardboard as a backdrop for the scene. A small white cardboard cross is cut out and stapled in front of the fan.

This particular Easter tableau features a choral group. You'll note the "leader" has a bit of cotton hair glued on his noggin but the chorus members are all bald as eggs. And rightly so, for the singers are fashioned from hollowed egg shells. Simple faces are painted on the eggs and they are fastened in place with rubber cement.

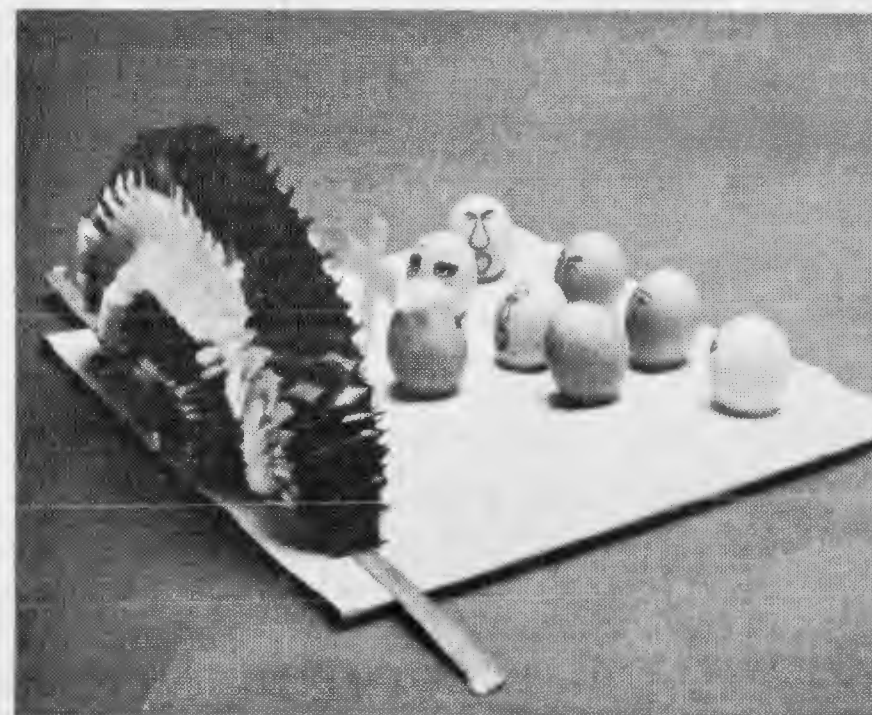
UTILITY FROM THE 4c POSTCARD

How many good things can you say about the lowly postcard? Offhand we can think of these: It costs less to mail than a letter; there's no hunting for postage as it's pre-stamped; it takes only a small amount of storage space; although compact in size it holds quite a bit of writing; somehow it is always easy to drop a postcard to someone even when you might think twice about sending a letter.

Square dance groups seem to take full advantage of postcards and here are two ideas



It's amazing how realistic this Easter Sunrise Service appears. In addition to greenery, you could add flowers too if you wish. The expression on the "faces" of our egg choristers could be just as funny or just as serious as you desire.




The WALKTHRU

currently in use.

The first is a postcard put out by the See Saw Squares of Van Nuys, California. To begin with they have a quantity of postcards printed up at one time with a basic skeleton of club information. Used as an invitation to attend club dances, it includes the club emblem, a warm welcome, the location of the dance, the time and day of the week when the

JUST FOR FUN - COME ON OVER TO

SEE SAW SQUARES



CALLER _____

PLACE - VAN NUYS WOMAN'S CLUB
14836 SYLVAN, VAN NUYS

NEXT DANCE WED. _____ 8 O'CLOCK

AND IF YOU CAN'T BE WITH US PLEASE CALL.

group meets and a request to reply if you can't attend. Blank spaces are left for the club secretary to fill in the caller's name and the specific date. Other than addressing the card there is nothing else to do unless someone wishes to pen a personal note at the bottom of the card. The See Saw Squares thus have simplified their monthly mailing but in a most attractive manner.

The second postcard has a different purpose — primarily that of advertising. Washington



State has an annual Festival coming up in June. The committee in charge designed a postcard to be used by square dancers in the area to correspond with other dancers and at the same time to promote the event. Handled similarly to a picture postcard, one side features a cartoon telling about the dance. It also gives

the location, the dates and the name and address to contact for housing. That's quite a bit of information to be presented in such a small space and yet they have handled it in a neat and provocative manner. The reverse side is left blank except for the phrase:

**Spokane Dancers by the Score
Bid you Welcome in '64.**

With these postcards in use since last fall, the area should see vivid results at the time of the Festival.

IDEA — A BADGE NIGHT

The Square Pegs Square Dance Club of Aurora, Colorado, would like to pass this idea along to other square dance clubs. Once each year they sponsor a "Badge Night" dance when members and guests alike are encouraged to wear all the square dance badges they have collected over the years.

The badges may be worn in any manner desired. Some people simply pin them on their clothing; others make colorful bandoliers and put the badges on these; some may even wear them on a hat. Prizes are given to the person or couple toting the most badges and a second prize to the runner-up. Should any person arrive at the dance without a badge, they are presented with a special "Badge Night" badge made especially for the occasion.

The Square Pegs comment that all attending this particular dance enjoy the display of club, festival, convention and unusual badges. In addition it gives the dancers an opportunity to enjoy and talk about the events these various emblems represent.

EFFECTIVE NEWSLETTER NAMES

The following square dance groups have come up with unique and delightful headers for their monthly newsheets:

Name of Club:
Hubs & Rims
Beverly Hillbillies
Fas-N-Eighters

Name of Publication:
The Squeaky Wheel
Foot-Notes
Fabricators

We thought you might enjoy seeing how aptly these clubs have tied in the title of their newspapers with their club names.

IDEA DEPARTMENT

The Lindseeds Square Dance Club of Edmonton, Alberta, Canada, has fostered an idea which is aimed primarily at helping members remember to wear their badges. At the same time it offers a bit of good-natured fun for all club members should someone forget.

As many clubs do, the Lindseeds have a sheriff. Sometime in the middle of each dance, their caller gets all club members into a circle and the sheriff then fulfills his duty by inspecting club badges. Any dancer caught without a badge is kept in the middle of the floor "to stand trial."

Sentence is passed requiring the "offender" to wear a "crying dog" badge. In addition an individual may be asked to empty the ash trays, write a fifty-word apology to Lindy, the club mascot, or sit in a chair in the middle of the floor and try to outcry the dog pictured on the badge. Should any dancer be embarrassed by participating in these "punishments," he may select an alternate sentence of paying a ten-cent fine. However the sheriff reports that so far the treasury has not been increased by even one penny.

The Lindseeds enjoy the fun and club spirit created by this idea and pass it along to other square dance groups.



BADGE OF THE MONTH



So often when we think of square dancers who are also a part of our military forces, we are apt mentally to picture them as being located overseas in either the European or Asian theatre. We should not overlook the fact, however, that many home-bases have active square dance programs which, though like their counterparts abroad may be confronted with frequent transfer problems, avidly support this wonderful hobby.

Just such a group gathers at the U.S. Army Missile Command at Redstone Arsenal, Alabama. The caller for the club is a Major; the secretary-treasurer a Captain; and the designer of the club badge a Colonel. At the moment the Colonel finds himself swelling the square dance ranks in Heidelberg, Germany.

The Rocking Rockets selected a name which was "a hybrid between their dancers and one of the types of missiles and rockets designed at their Command." They strive to maintain a reasonable membership size by sponsoring beginner classes which eventually graduate into the club. We, too, sincerely hope this square dance group will continue to keep "rocking" along.

PARTICIPATION IN CLUB MANAGEMENT

By Red Graham

"It seems to me that one of the most important things in making a Square Dance activity a success is having the members of the club take an active part in the plans and management. By this, I don't mean that everyone should try to run the club single-handed, but rather that every member voice his opinions at meetings and express any ideas that he may have to improve club functions. In a large percentage of clubs the details of management are handled by a board of directors, often consisting of the current club officers, and periodic meetings are held which may be (and should be) attended by all club members. Club members who do not attend these meetings sometimes never actually learn what makes a club tick. Every member of a club should at some time hold an office in the club, so that he or she may be exposed to some of the problems that come up, and gain a little knowledge in the methods of handling these problems...

"...In attending club and association functions, it may be noticed that various individuals never open their mouth, no matter how strongly they may feel about some matter being discussed. Most people should perhaps not be criticized for this, for it is only natural for

some people to talk very little because of shyness, etc.... (however) I've seen people sit at a meeting and never say a word, then as soon as the meeting is over, go over into a corner and start complaining about some decision that was made...

"It would be very helpful if all dancers could realize that the reason for meetings is to enlist the participation of all members in trying to help the club perform its purpose. If you have an idea, it never does any harm to voice it. No matter what it may be, there is always the possibility that your idea (with or without changes) may be a very good one.

"Although it is impossible to have all dancers take an active part in club management, for whatever reason, it might be suggested that these people who are not as helpful as might be, think about this and try to move in and help out in any way possible. They will find that they will have more friends, have more fun, and enjoy Square Dancing more than they ever have before."

(Our thanks to The Squarecaster Magazine published by the Associated Square Dancers of Superior California, Inc. for allowing us to re-print this article.)

SQUARE DANCE PARTY FUN

WHERE WERE YOU BORN?

Bernice and Larry Prior of Roseville, Michigan, sent in this stunt as being suitable either



as an ice-breaker or as a change of pace during an evening's program. It requires a pencil and a map of the United States for each person at the dance. The maps may be run off quite simply on a ditto or mimeograph machine.

Set a time limit (the Priors suggest they used ten minutes for 20 squares) and underscore that only *one* name may be written in each state. The object is to fill in as many states as possible with the names of people attending the dance who were born there. One extra point also may be scored for each foreign country listed as the birthplace of one of the dancers.

Prizes?—that's up to you.

VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



REMEMBER THE CALLER'S WIFE

By Chuck Vonheeder, Bothell, Wash.

MEMBERS OF THE WHIRL 'N' TWIRLERS CLUB in Bothell, Wash., think the caller's wife is his most valuable piece of equipment. And besides, she likes to dance. Some of her duties include: sound engineer, choreographer, booking agent, practical politician, ambassador of good will and practical nurse with a first aid kit. She even has an emergency tailoring kit.

As our club prepared to welcome the new season of dancing, our club president made a recommendation for each male to ask "Mama Caller" to dance one set of tips each dance night. Of course he knew it was impossible; there are too many men and too few tips in one night. But it worked.

Like the old adage about the little acorns and great oaks, this germ of an idea has grown. When the club caravans afield the boys ask "Mama Caller" of the host club to dance. You'd be surprised how the word about a "friendly club" gets around.

So remember, fellows, the caller's wife puts up with a lot — including the caller. You, club presidents, let's sprout those acorns and see if we can't give this lady the whirl that she deserves.

WHAT PRICE GLORY?

By Bill Massey — Little Rock, Ark.

(Reprinted from The Modern Square by Special Permission)

MUCH HAS BEEN WRITTEN RECENTLY in many publications about the faults of the dancer in square dancing. The lack of cooperation among dancers, cliques, etc. However, as yet, no one has had the courage, or perhaps been foolish enough to venture an opinion (even in the national publications) as to the faults of the caller in square dancing. So at the risk of becoming verbally mutilated in the days to come here goes:

First, let me say that this article is not a personal attack on anybody and should not be construed as such. It is written from the viewpoint of a lay dancer with the hope that it will bring attention to a serious problem.

There seems to be an ever-widening chasm in our square dance world between caller and dancer. It is as if, once a guy learns a couple of singing calls and buys himself a P.A. system, he becomes an untouchable. He doesn't seem to remember that he was a dancer before he became a caller, and after starting to call, is still a dancer, or should be. However, in many cases he almost ceases to be a dancer. He rarely dances. If so, only to create a favorable impression. He values only the opinion of another caller. In the case of new material, new basics, dance level and general desires of the average club dancer, a caller should use his club or clubs as a sounding board to determine the values or acceptance of such material or basics. Does he? No! He calls what he wants to call. Therefore, the caller becomes both Judge and Jury.

Most callers are egotists by nature. Perhaps this is why the oft-used term "mike-hog" became popular. At any rate most callers just love to breathe into that "mike," whether it be at a club function, calling, or even making the routine announcements. The better

callers are also talented individuals who can charm a tiger if they put their minds to it. However, here we reach the point of whom do they attempt to charm and for what reason? They seem to know instinctively in what circles to move, and exactly what friendships to solicit to aid them in their search for fame. This is also known as the creation of an "image" or "identity." Once they reach the "image" stage of the career, they have arrived. They are now truly full-fledged members of the clan.

Every individual has the desire to succeed or even excell in some form of self expression. This is one of the basic facts of life. A caller is no different. He has an almost fanatic desire to be popular and to achieve "identity." However, there are two qualities without which a caller will not be accepted, regardless of talent. One is sincerity, that intangible something that puts the really great ones in a class all their own. And believe me, friends, the dancers are going to sense this; they are going to know, and care, if a caller is calling for the dancers or for his own personal glory. It is so refreshing to dance to a caller who is obviously and sincerely aware of the desires of his dancers. It is this keen sense of awareness that transforms the "image" on the caller's stand to the dancer in your square.

The other quality is consideration. This covers a multitude of sins. A caller's first consideration must be for his dancers, their desires, their satisfaction. He must remember that his responsibility is to the dancers, not to his symbol of success.

We hear callers speak of how hard they work for square dancing, of how much time they spend teaching, of how much money they spend on records and equipment. True. They do. But a successful club or Festival operation is a cooperative proposition between dancer and caller. Rarely do you find a club or class that enjoys any measure of success without some hard-working dancers behind the project, regardless of caller. On the other hand, for every successful caller you find today, look behind him and you'll find a countless number of dancers who supported him in the beginning, listened to his two singing calls per tip when he started, suffered when he stumbled through the beginning of patter and applauded enthusiastically regardless of how bad he was.

We have many fine and sincere callers to whom this article does not apply and whom I hope I have not offended. Unfortunately we do have some callers to whom it does apply. The sooner these callers get their heads down out of the clouds and give the *dancers* what they want, the sooner they will be calling to a full house instead of an empty hall.

A NEW LIFE THRU SQUARE DANCING

By Anne Smith, Sault Ste. Marie, Ont., Canada

SINCE MY HUSBAND Bill—"Wee Willie"—Smith, square dance caller and instructor, died last November at the age of 42, I have done a lot of thinking about how much square dancing has done for Bill and me in the short time we were engaged in it. It has enriched our lives so much and we met so many wonderful people that I feel compelled to express my gratitude.

Instead of thinking what "might have been" for us I am thinking of the past six and a half years and back to when we first took up square dancing. In doing this, I find that we had achieved the highest peak of fulfillment and happiness that any human being has the right to expect.

First of all I have to thank square dancing for our two boys. I had a back ailment that was completely cured by the exercise I gained from square dancing two or three nights a week. So—a year and a half after starting this recreation and after 17 years of marriage, we were extremely happy to have a boy born to us to make our family more complete. Eighteen months later we had another boy. Randy is now 5; Marty is 3½. Bill had a special feeling for all people but especially he loved the children so you can see how happy two of his very own would make him.

He was right in his element when he became a square dance caller three years ago

and was able to use many of his varied talents. His family were all musical and from his early training, Bill was able to play about 10 instruments by ear. He was an avid reader—read two books weekly until he became a caller and replaced some of the library books with square dance publications. In school he took part in every play put on by his classes; in church and club he always held offices of responsibility.

Bill's steadfastness in anything he undertook showed up everywhere, not only in his job for the railroad, but with the local reserve regiment where he was bugler and leader of the young boys' drum and bugle band and then staff sergeant, working on the diesel trucks, etc., used by the army.

His willingness to do things for others without any thought of repayment also stood him in good stead for square dance calling. He said that to make a success of anything, one had to give of himself. He was quiet about his good deeds and I only learned from others that he had saved the life of one of our square dance friends years ago in the railroad yard.

Because he spent his life doing things for others, the boys and I are deriving the benefits from it. I have been overwhelmed by the number of cards, letters and offers of help received, including the finishing of our home, which Bill had half remodelled.

Bill was exceptionally happy to have found square dance calling, as he loved people, music, travelling, being busy every night—and I had been happy, too, as I was proud to be his wife and assistant and enjoyed making our square dance outfits. We had a square dance class the very night he died so he was busy and happy to the end.

I plan to stay in square dancing and have already started back to teach our present class with the help of a new caller but because I also plan a full-time office job as well as keeping house and raising our two boys, my future plans in square dancing are a little uncertain right now. I only know that I shall keep in touch with such a wonderful and rewarding activity.

MORE ABOUT THE THRU-WAY

By Ed Michl, Coshocton, Ohio

COY COWAN's, "Everybody Travels on the Thru-Way" in the December issue of S.I.O. was an interesting analogy of highway construction with that common sequence of square dance movements often referred to as "Dive Thru, Pass Thru."

Writer Cowan voiced the suspicion that new "Basics" are invented and named with the Thru-Way specifically in mind and wonders "how do you account for a misnomer like Star Thru when it isn't a star, and from many positions nobody goes through anything?" Perhaps I can allay writer Cowan's suspicions with respect to Star Thru since I have discussed this matter with the originator of this basic.

1. Star Thru was conceived (perhaps "resurrected" is a better word) as a two-couples-facing movement, with four hands to form a star. In this case the couples "go thru," similar to the movement of Pass Thru.
2. Star Thru was originally intended to achieve an easy conversion of the square formation into the "double pass thru formation before the double pass thru."

Writer Cowan may be correct that Star Thru is a misnomer, and an alternate call is available... The "Thru-Way" derived its beginnings not from "Around Just One" but from a sequence called the "Chicken Plucker." Even now many sequences of this genre have fowl names (no pun intended). A cowboy dance predecessor was the three-couple dance known as Dip and Dive.

Actually the important point should be noted that these movements have a simple choreographic theme in common. They all arise from the beginning (or Setup) formation—the box formation. This formation is currently the basis for many new calls, such as Swing Thru, Acey-Ducey and Circulate. These calls are the "detours" that writer Cowan feels might offer a change of scenery. I'm sure some of the way will be bumpy, but the trip will be fun.

SQUARE DANCING ON A FLATTOP



All Official Photographs, U.S. Navy

The beautiful carrier, U.S.S. Ticonderoga.

SQUARE DANCERS can be found enjoying their hobby in all sorts of unusual places—on top of Japan's Fujiyama, outside the walls of a famous cathedral in Rome, on rooftops and in parking lots—but imagine the thrill of square dancing on a Navy Aircraft Carrier!

Twenty-five squares of dancers from the Heartland Federation east of San Diego, Calif., had this experience when they were invited aboard the carrier USS Ticonderoga on a Sunday afternoon recently.

For convenience and comfort, dancing took place below decks where the American flag and the Ticonderoga ensign marked the entrance to the dancing area.

First the square dancers put on some demonstration dancing and then invited the sailors to dance with them. Shyness was soon overcome and again square dancing had exerted its

In the lower circle, Mrs. J. P. Weinert, wife of the Ticonderoga's captain, joins officers and crewmen for the dance.



charm, for the sailors were soon sashaying with ease. Everyone had fun and some of the sailors vowed they intended to look up square dance classes which they might attend. Wives of the ship's officers and crew also joined in the dancing, high heels, "civilian" clothes and all — and were equally charmed.

When it was time to leave the huge floating city and the warm graciousness of its officers and men, the dancers were regretful. Feet were tired from dancing on the hangar deck but as the Navy launch returned them to shore, every heart was warm with memories of their experience.

Commanding Officer of the USS Ticonderoga is Captain J. P. Weinelt; Executive Officer



Ensign Wright receives a few pointers from his square dance partner.

is Commander T. N. Meadows; Assistant Public Information Officers are Ensign F. A. De La Pena and Ensign W. R. Wright. The dancers will not soon forget their hospitality.

ABOUT ROUNDS

By Don Armstrong — Port Richey, Fla.

Reprinted by Special Permission from Yorkton (Canada) Zone News

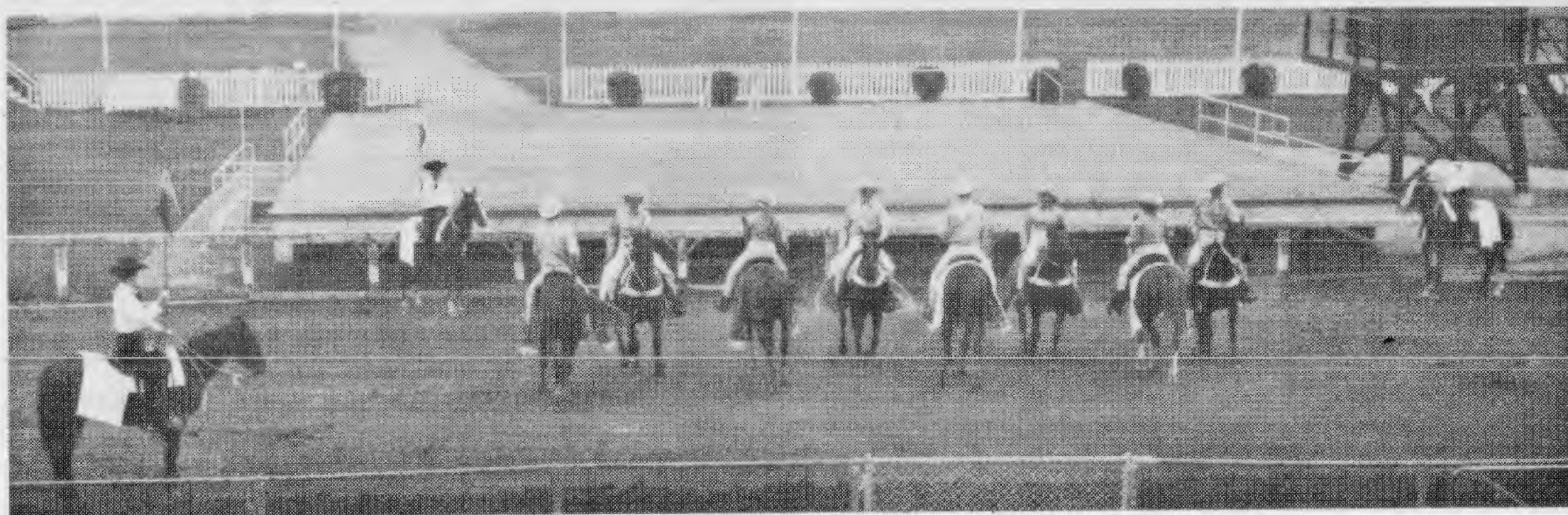
IN TRAVELING AROUND the country we see all types of square dance clubs and open dances, some getting lots of participation in rounds and some getting very poor participation. Although there are exceptional groups, it seems that the average group that ended up with what I felt was good round dance participation had, in addition to all the other prerequisites of such a set up, a *basic list of favorites* that were included on every program.

This list did not include the "newest" dances but instead was comprised of those dances which were favorite ones of the large majority of the square dancers present. This, naturally, pleased me, as it directly reflects my own opinion regarding round dance programming for square dance groups. I suggest that each group should have some definite system for selecting the round dances to be programmed at their square dances. For example, there could be a survey made early in the season to select by majority vote the favorite rounds, which will always comprise say six out of eight, or seven out of ten, of the rounds programmed at *every* meeting. The remaining rounds could be selected by the leader — either "new" or "area favorites" as he sees fit. This "favorite" list could be modified quarterly or semi-annually with the understanding that to add a different

dance requires dropping one presently on the list. This could virtually insure that the *majority* would not feel obligated to learn a dance that may prove to be only a "flash" — here today and forgotten tomorrow.

This does not preclude the use of these as they can be selected at the leader's discretion to "fill in" the remainder of the rounds on the program. But it does mean that the majority of the square dancers can relax and enjoy a big share of the rounds on the program. When they learn a dance on the favorite list, they know they'll be able to enjoy it for quite a while. Most leaders I've talked to about this immediately reply that this is, in essence, what they do now. But the difference? I think it lies in the psychological effect of having the *group* decide and by prominently displaying or posting this list where all can see it and feel that it was their idea.

If you, as a leader, feel that this suggestion has merit, try it. If, however, you feel it does not have merit, would you then talk personally to several dancers in your group — those who "don't like rounds" and especially to those who "sorta stopped doing them?" Get their reactions, invite their opinions on this suggestion and then reconsider. I'll bet that round dance participation at your next square dance programs will increase a heck of a lot next year.



The Canadian exhibition group does Lines of Four Pass Thru, preparatory to doing Ends Turn In on horseback.

SQUARE DANCING ON HORSEBACK

SOME SQUARE DANCERS are double-threat people, for they square dance afoot and on horseback, as well.

Over the border in Edmonton, Alberta, Jimmy Lindsay calls for a colorful group that exhibits square dancing on horseback for various Canadian functions and on television. The ladies have red saddle blankets and serapes; the boys blue. They wear matching shirts, white western pants, white hats with matching ribbons. For a performance the riders are lined up outside, Jimmy starts the music and the eight mounted dancers come out at a canter, led by four standard bearers. They promenade to position and Jimmy starts off with Honor Your Partner. The horse-borne dancers do Ends Turn In, Venus and Mars, Trailing Star, Allemande Thar, etc.

Jimmy and the dancers have been enjoying this for three years. The horses are privately owned and also seem to enjoy themselves tremendously, square dancing.

In the States, at Streator, Ill., the Red Arrow Riding Club members like to square dance on foot and have trained their horses so that they, too, can follow the dance routines. The group dances on horseback every Tuesday night at Fun and Frolics Acres with Vince Zwang as regular caller. They have a record player with two speakers and use the popular records. Their routines are made up from the basics list in Sets in Order. They are arranged at a

slower pace for the horses but riders and their mounts have become pretty proficient with Wheel and Deal, Do Si Do, Weave the Ring, Allemande Left, Grand Right and Left, etc.

Apart from combining their two hobbies, the Red Arrow dancers are beginning to be invited to exhibit square dancing on horseback at civic celebrations, fairs, etc., in their local area.

Whether to show or to enlarge upon a recreation already enjoyed, square dancing on horseback seems to be a novel and most interesting experience for its participants.

Red Arrow horseback dancers Star by the Right in the Center of the Square.



SWING OUT AND FIND ADVENTURE

By Mary Ferrell — Dallas, Texas

MY HUSBAND and I have been accused of getting "the cart before the horse" many times in our lives. There was the time I informed an employment agency that I could do *anything* and was promptly hired as a book-keeper, when the only thing I knew about "debit" and "credit" was that people lined up applying for credit at department stores before Christmas.

Our experiences in square dancing have surpassed the record we have set previously in this unusual category. Although the length of time encompassing all of our square dancing can be calculated in months rather than years, each month has been so filled with pleasure and surprises that we are eager to share our happiness with the whole world.

We are privileged to use the word "friends" for two gracious and gentle people who are most enthusiastic advocates of square dancing. A year or so ago we began commenting about the people we met thru Bernie and Millie Coffey. Most of these people were also square dancers. All were charming, wholesome and desirable people to know.

At first we only listened as they related the happy experiences they had shared at dances and weekend square dance events. Then we visited a dance as observers and witnessed the fellowship first-hand. We made two very important observations that evening.

In a world which seems too busy to cultivate real friendships, we realized that true and lasting friendships were the rule rather than the exception among square dancers.

Secondly, we had feared that we were becoming too much a people who attach the term "art" to the latest fad and too often look for beauty in monstrosities a critic has proclaimed the work of "genius." Here, we were witnessing a beautiful form of art, as basically American as Thanksgiving. These people were striving for perfection in their art but when a

dancer faltered, there always seemed to be a smiling "partner" extending a truly "grand" right or left hand to set the faltering feet aright.

We returned to our home that evening convinced that the world was really a much better place than our fears had led us to believe.

The next day I told Millie Coffey that we wanted to become square dancers and learned we would have to wait for the fall classes.

During the summer months we borrow *Sets in Order* which we gave Francis Bacon's full treatment (i.e. tasted, chewed, swallowed and digested). We subscribed to *Sets in Order* and our first issue arrived about the time of our first lesson.

After this first lesson we could do any dance that consisted only of the following calls: circle left, allemande your corner, grand right and left, promenade partner and swing — with little variation of that order.

That night we pored over *Sets in Order*. Every place we located a reference to one of the above calls, we tried to figure out how it was used in relation to the calls before and after. When we came across calls we thought we knew, used in different sequences, we discussed how we thought they should be executed.

In November our lessons were finished and we attended our first club dance. We approached the Coffeys and said that we wanted to attend the College of Square and Round Dancing on Thanksgiving weekend. They appeared astonished but suggested gently that perhaps we would enjoy it more if we waited until we had a year of dancing behind us. I wanted to go so much my husband helped me persuade the Coffeys to accept our tuition.

During the two weeks before Thanksgiving we were repeatedly told that we should not go to the weekend event but when we discovered that none of our would-be counselors

(Please turn to page 65)

HOMES

FOR SQUARE DANCING

The Realart Square — Tacoma, Wash.

IN 1961, Wright and Carol Carlson were faced with a dilemma. The movie theatre they owned in Tacoma, Wash., was closed as many thousands of theatres have been in late years. What to do? Convert to something else? Remodel to offices, swimming pool, bowling alley, store? None of these seemed quite right. But Wright and Carol, being square dancers, finally came up with a good answer — a square dance center.

An architect was engaged and plans drawn. Work commenced under the supervision of Carlson himself, who is in the construction business. The balcony in the old theatre was cut back, the stage raised, the floor leveled, the lady's room in the old nursery was enlarged, the men's room moved to the old projection room.

Theatre seats were placed along the sides of the maple dance floor; a kitchen was built in the place formerly occupied by a rest room and office. The cloak room was placed in the popcorn niche and poster room; the interior was professionally cleaned and painted. Ceramic tile was used in the kitchen area, in both rest rooms and on the street level face of the building. Murals painted on the walls in 1921 were cleaned and again looked like new. The result of these efforts — engineered acoustics, forced ventilation, full stage, controlled heat,



The movie-theatre-turned-square-dance-hall has a crisp fresh look at the street entrance.

plenty of parking and the downtown location make an excellent facility.

A spacious apartment on the third floor houses the manager and his family including a son, Tommy Stoye, who is a square dance caller.

The cost of remodelling was high but with a solid building to start with, the value is there and a need is met for square dance clubs which, with round dance activities, fill the hall every night. The name of the theatre was the Realart so the Carlsons decided to retain that name for their square dance center.

The transition of square dancing from barns, etc., to auditoriums with all the modern arrangements is well-emphasized by the final development of the Realart Square Dance Center. And it is a joy to Wright and Carol Carlson to be able to relax and square dance in this square dancers' haven which they themselves brought to being.

Square dancers enjoy this beautiful hardwood floor at the Realart Center.

—Photo by Capri Studios



STYLE SERIES:

CATCH ALL EIGHT

FEW FIGURES get more individual interpretation and variation in timing than does the Catch All Eight. Actually, to be a satisfactory movement, it should be done in a prescribed manner and take a definite number of beats to complete. Otherwise some dancers will have finished the movement while others have it only partially completed, thus causing confusion and erratic dancing.

The Catch All Eight, as one complete movement, takes approximately 10 steps. To start, two dancers face each other (1), they extend right forearms (2) and move clockwise around one another (3) 180° or until the two have

exchanged places. At this point they momentarily drop hands and stand to face each other (4). The total number of steps to this point is approximately 4.

Now, taking left forearms (5) the dancers start to turn counterclockwise (6) continuing on around (7) and completing one full turn (8) in approximately six steps. All of this is done to the call:

**Catch All Eight with the right hand half
Back by the left, go all the way around.**

While sometimes confusing, the command "go all the way around" is best clarified by the next following call which will direct the dancers to "their right hand lady," "opposite," into a "four ladies chain," etc. The dancers would simply retain their left arm hold and continue on around (9) for any distance the call would indicate.





National

JULY 23, 24, 25, 1964

SQUARE DANCE CONVENTION

THE SQUARE DANCING and Education segment of the Lucky 13th National Convention is under the able direction of Bob Van Antwerp and Walt Baumann. Dancers who journey to Long Beach, Calif., next July 23-25 to revel in this affair, so wide in its scope, will reap the benefit of their experienced programming. In their department caller George Elliott announces that nearly 100 hours of dancing have been programmed. Top callers who have signed in, include such notables as Jim Mayo from New England; Jerry Helt from Ohio; Mike Michele from Arizona; Wally Schultz from Wisconsin, as well as California's own Bruce Johnson and Bob Page.

Nationally-known round dance leaders who have registered for the Lucky 13th include the volatile Manning Smiths from Texas; the Jim Brooks' of Washington; Audrey Van Sickle of Toronto, Canada; the Bud Knowlands of Arizona; the Pete Petermans from Texas; the Bob Smithwicks and Forrest Richards' from the hosting state of California.

Square Dance Workshops and Clinics are in the charge of Brownie Brown. From his standpoint as a caller, Brownie is making sure that not only will there be opportunity for dancers to learn and work on new and old material but that the callers will have equal opportunity to learn new methods and approaches for calling and teaching.

George Norton has lined up Panels on subjects from brainstorming for ideas to help with dance parties of every kind; from square dance trailering to square dance promotion.

Evan Twomey is heading the Contra phase of the National and several hours of the longways dances are planned. Evan is looking for ideas, material, information on contra dancers and contra callers coming to Long Beach. Anyone with a "message" on contra dancing may

write Evan at 1110 Green St., Glendale 5, California.

Square dance trailer folks in Colorado are planning a Square Dance Trailer Caravan from Colorado to Long Beach, under the sponsorship of the Square Wheels of Denver, Jack Halfacre and Leroy Frank officiating. The group of vacation-type units will leave Denver on July 18 and arrive in Long Beach on July 23, returning home individually. The trip will be planned out in fine detail, according to its Wagonmasters and units may join the convoy along the way provided the organizers are advised before the deadline, which is May 1, 1964. For more information on fees and application blanks those interested may write Square Wheels, 3050 W. Harvard, Denver 19, Colo.

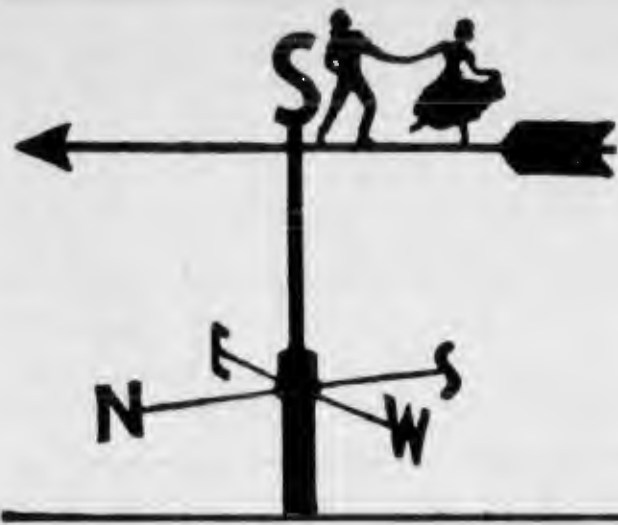
Bits of Convention news on this-a and that-a: 3.4 acres of floor space will be available for dancing. Jim Hilton of Oakland, Calif., manufacturer of sound equipment and square dance caller, will be in charge of the all-important sound. The three main halls to be used for dancing will bear themes—the *Hall of States*, the *Banner Hall* bright with banners from clubs and associations, the *Shore Hall* with marine decoration as befits the Convention's location on the Pacific shore. *Solo Dancer* booths for the convenience of single persons attending the Convention will be operated by the Bachelors 'n' Bachelorettes of Long Beach, a real "going" outfit. The Style Show which will be presented in Concert Hall in the new Long Beach Arena on Friday and Saturday at 2 P.M. will be titled, "North, South, East, West—Choose the Style You Like the Best."

With all of the above smorgasbord of fun, plus "specials" of many varieties, no red-blooded square dancer can afford to miss a try at making the trip to California to participate. If you and you and you haven't registered, do it *now*. Write to Director of Registration, Box F, Bellflower, California. (You'll find a registration form included in your December issue of *Sets in Order*.)

Be part of the Lucky 13th -



- Dance on our Shore in '64



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Of Moment in Minnesota

The 13th Annual State Convention of the Square Dance Federation of Minnesota will be held at the Senior High School in Mankato on June 19-21. Featured caller will be Dave Taylor from Detroit, Mich.; featured in round dancing will be Date and Dot Foster from Decatur, Ill.; featured folk dance leaders will be Joe and Mae Rose Perrault of Excelsior. There will also be contra dances programmed. For information write State Convention Committee, P.O. Box 2022, No. Mankato, Minn. 56003.

Nebraska News

March 26 is the date for the Annual Square Dance Style Show at Miller & Paine's department store in Lincoln. There the town's 13 square and round dance clubs will be represented by 29 models. Spectators will see handmade fashions shown along with the exhibition squares and rounds. The event is a kick-off for the promotion of Lincoln's Annual Spring Festival on May 2 and always attracts a "full house" of square dancers and non-dancers alike.

—Donna Reilley

The Plattsmouth Promenaders will hold their 4th Annual Festival on March 6 at the High School Gym in Plattsmouth. Bill McCormick, the club's regular caller, will MC the program which will feature the duet calling of Ken McCartney and Bill Seidel, as well as the calling of Paul Callahan and Bob Martens.

—Elaine McCormick

Square dancers in the Ralston area — about 200 in all — enjoyed a Night Owl Dance sponsored by the Checkerboard Squares at the Town Hall. Featured was that busy Bob Martens in the calling department. At midnight balloons floated down from the ceiling, some containing numbers for free gifts. After the dance, a 2:00 A.M. breakfast was enjoyed. —Jo Ann Lewis

Frank and Jerene O'Rourke celebrated their Golden Wedding Anniversary on December 7 with a free dance held in Chadron at the Assumption Arena. Virg Knackstedt had offered,

some years back, to call a free dance when this couple reached the 50th milestone, provided they were still dancing — and he kept his word. All clubs in the area cancelled or postponed their dances to help on this one and all callers had their turn at the mike. The honored couple, in gold-colored dress and shirt, did not miss a single square nor round. Frank and Jerene are, respectively, 76 and 71, and seldom miss any dance in their area.

One ticket will admit a dancer to seven hours of dancing at the Mid-State Square Dance Festival on April 12 in the Armory at Columbus. The 2-4 afternoon period will be devoted to round dancing, with Elwyn and Dena Fresh of Wichita, Kansas, in charge. From 4-6 P.M. Bob Brundage of Connecticut will M.C. a program called by outstanding callers from the Central States area. Dinner break will be from 6-7:30 P.M., at which time the National Guard will advance the colors and the Mayor will address the assemblage. The evening program will be called by Brundage and by Harold Bausch of Leigh.

—Lill Bausch

Iowa Item

The Sugarfooters Square Dance Club of Fort Dodge sponsored an Official Night Owl Dance at the Corpus Christi Parish Center on February 15. Dancing began at 9 P.M. and ended at 5 A.M. Harold Bausch of Leigh, Nebr., called for these hardy souls.

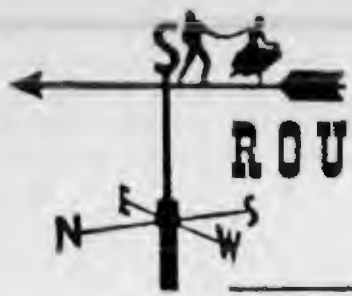
—Lew Wicker

Wyoming Whispers

A free Western Breakfast will top off a weekend of frolic at the 13th Annual Cowtown Hoedown to be held in Sheridan on May 29-30. Red Warrick will come up from Kilgore, Texas, to call the dances and conduct the workshops. Traveling dancers are welcome to come on in.

—Mrs. Jerry Higgs

Johnny LeClair of Riverton will call for the Circle 8 Square Dance Club Jamboree on April 25 in the New Armory Building, Worland. The hall has a good floor and excellent acoustics;



ROUND THE OUTSIDE RING

again, visiting dancers are invited to sashay along and join the fun. —*Morgan Brown*

Oklahoma Olio

The Southwest District of the State Federation of Oklahoma Square Dance Clubs plan their annual Spring Festival for March 14 in Weatherford, in the College Gym on the Southwestern College Campus. —*Toots Richardson*

Texas Talk

Coming—August 8, 1964! Houston Area Callers' Assn. and the City Parks and Recreation Dept. will present the First Annual Blue Star Jubilee, featuring in person such famous recording artists as Andy Andrus, Jim Brower, Al Brownlee, Joe Robertson, Bob Fisk, Bob Augustin, Sal Fanara, Buford Evans, Johnny Creel and others. The Blue Star recording band, the Texans, will make the music. Admission is limited to 150 squares and tickets are going fast already. The event will be held in the air-conditioned Sam Houston Coliseum and there will be an afternoon workshop as well as the evening dance. One ticket admits to both functions. Lew Torrance is General Chairman; Norman Merrbach is Program Chairman and Red Donaghe is in charge of publicity.

New officers of the South Texas Square and Round Dance Assn. are: Harley Deisler, Kingsville, Pres.; William Milligan, Victoria, Vice-Pres.; Athalia Hardy, Corpus Christi, Treas.; and Lois Smith, Kingsville, Secy. Andy Andrus from Port Arthur was guest caller on February 29 in Corpus Christi at the federation's Membership Dance of 1964. The event was held in the Memorial Coliseum.

Nevada Note

Paul Tramble has been elected to the presidency of the Northern Nevada Callers' Assn. Serving with him will be Howard Shoemaker, Vice-Pres.; and Virginia Waller, Secy.-Treas. The association, which meets monthly, works to promote better dancing thru better teaching and calling in the Reno area. —*Scotty Norris*

California Capering

The Circle-O-Squares of Palm Springs, under the City's Recreation Dept., is sponsoring a most unique dance each month. Taking advantage of the newly-completed High Wire Aerial Tramway, which connects the desert floor

to the rugged peaks of the San Jacinto Mountains, dancers will ride the tram and then enjoy a free square dance called by Osa Mathews, when they arrive at the station on the mountain. The dance is open to all square dancers and clubs and a "high wire badge" will be presented. The first such occasion was on February 9 and the second is scheduled for March 8—second Sundays, from 3-5 P.M. Clubs are invited to bring their own callers, too, and a traveling banner will go to the couple farthest from their home club who will be returning within a reasonable period. Further information is available from Norman Harrison, 67110 Santa Barbara Dr., Palm Springs.

Ray and Vivian Porter, who run a western store in San Bernardino, also put out a newsy little paper each month which gives word of the clubs in their area, as a service to their square dance customers.

New England Events

Fran and Ed Lubera, members of the Connecticut Square Dance Callers' & Teachers' Assn., have been appointed as Round Dance Program Chairmen for the New England Square Dance Convention on April 3-4 at the New Ocean House, Swampscott, Mass.

—*Katherine Van Horn*

Square Dancers with a heart and a strong feeling of sharing their joy in their pastime, are squaring 'em up monthly at the Danvers, Mass., State Hospital. Eight callers and seven different clubs in Essex County responded to a call and on the second Thursday of every month come, laden with refreshments and used square dance clothing, to bring fellowship and rhythm to a most appreciative group. Callers involved in this worthwhile project include Stan Huntley, Warren Popp, Tom Potts, Mert Rogers, Herm Parker, Maurice Dench, Joe Casey and Jim Mayo; and clubs—Gloucester Skippers, the Carriage Set, the Barnstormers, the Pavilionaires, the Fairtown Squares, Ould Towne Squares and MerriValles. —*Grace Randall*

New York Notice

A monthly calendar listing club and western style square dances in the New York area is published by the Square Dance Clubs Cooperative Assn. This may be obtained by dancers from other areas by sending inquiries with a self-addressed, stamped envelope to: SDCCA, P.O. Box 84, Brightwaters, N. Y. Telephone numbers to call for information on arrival in



ROUND THE OUTSIDE RING

the state are: 212 TR 7-8853 or 212 GR 5-6235. The New York area boasts many outstanding callers and dancing groups who will welcome fellow dancers visiting or moving to the area. With the New York World's Fair looming closer, this information should be invaluable.

Pennsylvania Patter

The Cannonaders of Gettysburg will have Les Chewning down from the D.C. area to call their Open Dance on April 25 at the High School Cafetorium in Gettysburg. On May 30 the 5th Annual Roundup will take place at the Student Union Bldg. of Gettysburg College. Jack May, Danny Miller and Milt Neidlinger will call the squares; the Gardners will handle the round dancing.

Alabama Activity

The Birmingham Square Dance Assn. will present its 11th Alabama Jubilee on April 3-4 at the air-conditioned Municipal Auditorium in Birmingham. Friday night squares will be handled by Johnny LeClair of Wyoming and rounds will be watched over by Manning and Nita Smith of Texas. Saturday morning will feature the Smiths on rounds and visiting area callers will call the squares. At 2 P.M. Bob Van Antwerp of California and Frank Lane of Kansas will call squares while the Smiths instruct rounds. The gala Saturday night dance will be held in two halls with Lane and Van Antwerp calling. For registration information write Alabama Jubilee Committee, P.O. Box 1085, Birmingham, Ala. 35201.

—Alma Ruth Peters

Virginia Variety

April 4 is the date of the 10th Virginia Square Dance Festival in the Memorial Gym, University of Virginia, at Charlottesville. Curley Custer and Bob Fisk are the imported callers and local men Des Gourley and Gibson Hobbs will also do their stuff. Eloise and Ray Appel of Falls Church will be the round dance leaders. If you want to know more, write Ryland Moore, Box 102, Route 6, Charlottesville, Va.

—Arnita Maupin

Michigan Meanderings

The Square-A-Rama, Sixth Benefit Square Dance for a national fund, was held at the Brendel Elementary School in Grand Blanc on February 29. Some 15 callers were scheduled

to call this dance, with Verne Callahan of Flint as Chairman and Del Coolman, also of Flint, in charge of programming.

The Kalamazoo Area Square Dance Assn. sponsored a special dance during last Christmas season, at which admission was one new toy valued at \$1.50. The toys were turned over to the Marine Reserves for their "Toys for Tots" project. It was a snowy, wild night and streets were glassy with ice. However, square dancers turned out as is their custom for an occasion like this and soon two long tables were piled high with toys. Helen Matyas, Bob Powell and Rolland Rheynard donated their calling services. The evening's drama was climaxed during the last tip when suddenly the hall was plunged into complete darkness. With the help of flashlights and car lights which lighted the corridor, a very orderly exit was accomplished.

—George Kniss

Mississippi Merry-Making

Jackson square dancers braved snow and the elements to attend a seasonal party sponsored by the Parks and Recreation Dept. George Kurts, Dept. Director, is most cooperative with the local square dancers and has promised another party next year. Twelve squares were in attendance despite icy roads and the snow of the century in the area. Callers at the mike were Dick Williams, Finis Nabors, Mel Holly, Carroll Kennedy and Emanuel Duming.

Meet the Checkerboard Dancers of Southeast Minnesota. These young folks have performed at many functions and their youthful callers, Colleen Anderson and Bob Davidson, are pictured in the small circle at the left. Sponsors and teachers for the group are Lois and Paul Soltow, small circle at right. They have two grandchildren in the group.



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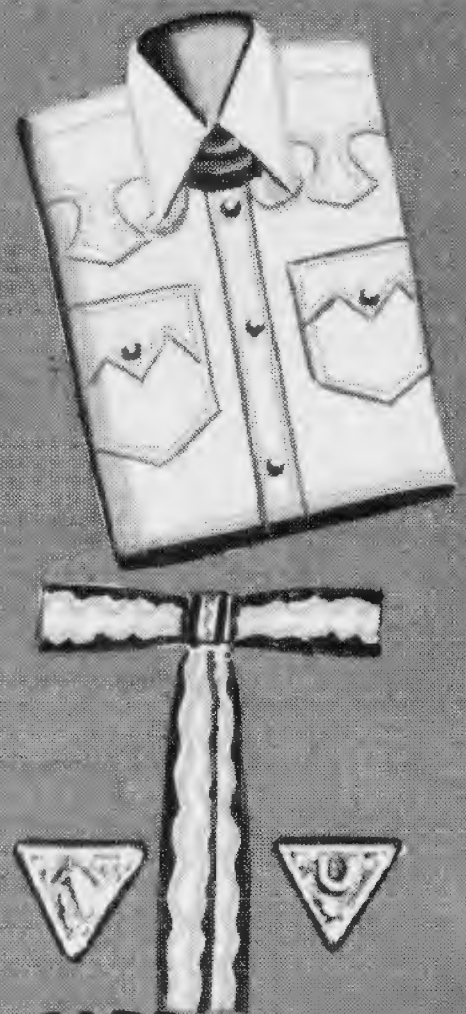
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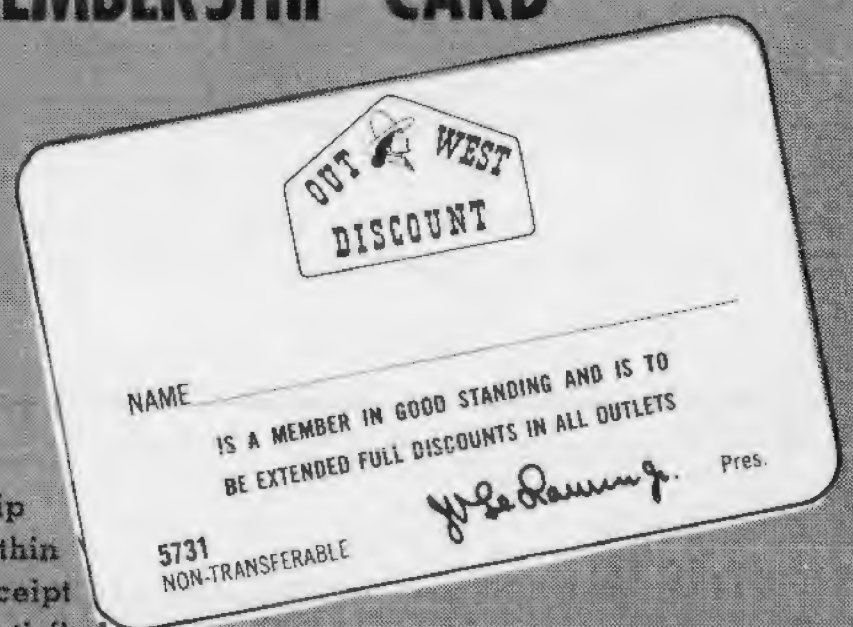
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*March 1964*

GEORGE ELLIOTT HAS selected from his notebook the following dances from the section entitled "Just for Fun Series." With this assortment he says, "Square dancing is for fun and we need a few gimmicks to 'shake up the troops.'" There'll be more on a varied series of subjects in coming issues.

One and three you bow and swing
Go round and round with the pretty little thing
Take your girl to the right of the town
Circle up four don't fall down
Head gents break and make two lines
Forward eight and back in time
Now pass thru and join your hands
Bend the line
Forward eight and back in time
Face the nearest end of your own line
Go round the ring and pass by two (keep R)
Join that pair and line up four
Forward eight and back once more
Now a right and left thru across from you
Same ladies chain
And chain right back
Same ladies lead a Dixie chain
Girls go left, boys go right
Find old corner, left allemande

Forward eight and back with you
Two and four a right and left thru
One and three a half sashay
Go up to the middle and back that way
Out to the right just like you are
Circle up four but not too far
Ladies break and make two lines
Forward eight and back in time
Pass thru and keep in time
Face the nearest end of your own line
Girls go left, boys go right
Find old corner, left allemande

One and three go forward and back
Same ladies chain
Couple one only
Split that couple right across the floor
Go round one — join 'em — line up four
Forward four and back you get
Forward four go across the set
Face the nearest end of the line
Go round just one single file
Into the middle go Dixie style
You all turn left go round one
Into the middle Dixie style
Girls go left, boys go right
Find old corner, left allemande

From a promenade:

One and three you wheel around
Split that two and cross trail
On to the next and circle four
The ladies break and line up four
Forward eight and back once more
Pass thru, keep in time
Face the nearest end of your own line
On to the next and Dixie chain
On to the next two ladies chain
And roll promenade
One and three you wheel around
Split that two and cross trail
On to the next and circle four
Ladies break and line up four
Forward eight and back once more
Pass thru, keep in time
Face the nearest end of your own line
On to the next and Dixie chain
On to the next two ladies chain
Now roll promenade
One and three backtrack
Square thru go all the way around
When you come down
Four gents center a right hand star
Once around
Girls turn right, there you stand
And find old corner, left allemande

One and three half sashay
Go up to the middle and back that way
Couple one go forward up and back
Split that couple right across the floor
Go round one — join 'em — line up four
Forward four and back in time
Come back to the middle
Face the nearest end of your own line
Split that two
Girls left and boys right
Pass by one
There's old corner a left allemande

Forward eight and back with you
Two and four a right and left thru
Head ladies chain
Couple one go forward and back
Split that couple right across the floor
Go round one — join 'em — line up four
Forward four and back in time
Go into the middle
Face the nearest end of your own line
Split that two and turn left single file
Go round one and Dixie chain
Boys right, girls left
Find old corner, left allemande

(Please turn page)

(More Elliott material)

One and three go forward and back
Same ladies chain
Turn the girl and roll away
Go up to the middle and back that way
Go out to the right just like you are
Circle up four but not too far
Ladies break and line up four
Forward eight and back once more
Pass thru and keep in time
Face the nearest end of your own line
On to the next two ladies chain
Turn the girl and star thru
Find old corner, left allemande

Forward eight and back like that
Four ladies chain the inside track
Turn 'em twice don't take all night
Two head ladies chain to the right
Turn the girl like you always do
One and three a right and left thru
Turn the girl and roll away
Go up to the middle and back that way
Go out to the right just like you are
Circle up four but not too far
Ladies break and line up four
Forward eight and back once more
Pass thru and keep in time
Face the nearest end of your own line
On to the next and Dixie chain
On to the next and Dixie chain
On to the next and Dixie chain
On to the next two ladies chain
Face that two and trail thru
Find old corner, left allemande

Forward eight and back to town
Four ladies chain three-quarters round
Turn the girl and don't get lost
New head ladies chain across
Turn the girl to an eight hand ring
And circle left with the dear little thing
Allemande left and a right to your girl
A wagon wheel and make it whirl
Make a wagon wheel with the pretty little girl
Spread the wheel way out wide
Head couples single file turn back
Go round one pair
On to the next two ladies chain
Turn the girl and face that two
And trail thru to a left allemande

MEN TOSSED AT SEA

By John Ward, Alton, Kansas

Head gents face your corner box the gnat
Then all four girls go up and back
Half square thru across the floor
Split the boys and line up four
The boys go up and back, pass thru
Both turn right around one you do
Boys Dixie style to an ocean wave
Rock it up and back, just the center breaks
Swing by the left just half way Jake
Rock up and back, pass thru then
Allemande left with your left hand

ARKIE DIXIE GRAND

By Bob Begg, APO New York, New York

Heads (sides) up to the middle and back you go
Around your opposite do sa do
Go all the way around to an ocean wave
Balance up and back you do
Do a right and left thru
Turn your Sue and do sa do
Back to back around you go
Make an ocean wave
Balance up and back you do
Do a right and left thru
Full turn around you're facing out
Separate, walk around one
Stand four in line
It's forward eight and back with you
It's forward again and pass thru
*Turn to the left (right) go single file
Make a wheel and spin it awhile
Just the gents (girls) U turn back
Go right, left, right around that track
Left allemande

*This won't work unless you turn left for the gents and right for the girls.

SINGING CALL

JOSE

By C. O. Guest, Dallas, Texas

Record: Kalox K-1031, Flip instrumental with
C. O. Guest

OPENER, BREAK and ENDING

Join your hands and form a ring you circle
left I sing

All the way around you go, you get back home
and then

Allemande left that corner girl, allemande right
your own

Senor star by the left it's once around you roam
Box the gnat and pull her by, the corner
allemande

Swing your senorita then promenade the land
Sing hasta la vista, hasta la vista Jose done
and gone

Singing ah yii, ah yii and how he'd carry on
FIGURE

Senoritas promenade go inside of the ring
Home you go and swing senor you swing
Allemande left that corner lady turn a right hand
round your own

Senor star by the left it's once around you roam
Home you go and do si do and the corner swing
Swing that senorita then promenade the ring
Sing hasta la vista, hasta la vista Jose done
and gone

Singing ah tii, ah yii and how he'd carry on

SEQUENCE: Opener, Figure twice, Break, Figure
twice, Ending

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

LINE STAR THRU

By Roy Haslund, Winnipeg, Manitoba, Canada
Head two pass thru
Separate around one, four in line
Forward eight and back with you
Star thru, center four
Square thru four hands around
You're facing out, separate
Around one four in line
Forward eight and back with you
Star thru, center four
Square thru three-quarters round
Allemande left

SWING THRU BREAKS

Author Unknown

Head ladies chain
Two and four go right and left thru
Heads cross trail and around one
Into the middle and pass thru
Do sa do the outside two, ocean wave
Swing thru, go right and left grand
From promenade:
One and three wheel around
Two ladies chain, star thru, dive thru
Right and left thru, U turn back
Do sa do the outside two, ocean wave
Swing thru, go right and left grand

LUCKY BREAK

By Jack May, Toledo, Ohio

One and three half sashay
Go forward up and back that way
Lead to the right and circle up four
Two ladies break and make a line
Forward eight and back with you
Arch in the middle, girls duck thru
U turn back behind the men
Double pass thru, then all turn back
Double pass thru just one more time
Cloverleaf, you're doing fine
Double pass thru, go two by two
Cloverleaf once more you do
Dixie chain on the double track
Girls go left, gents go right
Find the corner, left allemande

DICK'S SWINGIN' ACES

By Dick Smith, Eureka, California

One and three bow and swing
Round and round with the pretty little thing
Then up to the middle and back with you
Same two right and left thru
Turn on around, a half square thru
Do sa do the outside two
All the way round to an ocean wave
Rock it up, rock it back
Swing thru, balance up and back
Acey ducey go around the square
Balance awhile when you get there
Swing thru on the side of the land
Balance awhile with a brand new man
Acey ducey go round the square
Balance awhile when you get there
Do a right and left thru
Outside two dive thru and square thru
Three-quarters round the land
Your corner girl, left allemande

CABLE CAR

By Sam Grundman, Berkeley, California
Head two gents with the corner girl
Into the middle and back
Square thru, count four hands
All the way and when you're thru
Split those two go around one
Forward eight and come on back
Pass thru, girls turn back
Make an ocean wave, rock up, rock back
Swing thru two by two
Rock it forward, rock it back
Ends cross over, centers turn back
Promenade the wrong way track
Head two couples backtrack
Pass thru and bend the line
Forward eight and come on back
Pass thru, girls turn back
Make an ocean wave, rock up and back
Swing thru two by two
Ends cross over, centers turn back
Promenade the wrong way track
Side two couples backtrack
Pass thru and bend the line
Forward eight and come on back
Star thru, square thru three-quarters man
Corner's there, left allemande

SINGING CALL

DANCING ON TOP OF THE WORLD

By Ron Schneider, Olmsted Falls, Ohio
Record: Grenn 12061, Flip instrumental with
Ron Schneider

BREAK

Allemande left to an allemande thar
Go right and left and star
Men in the middle got a right hand star
Back right along and then
Shoot that star go forward two
Make an allemande thar again
Put the men in the middle in a right hand star
Back right along right now
Shoot that star and box the gnat
Pull by and then
Left allemande that corner, promenade your own
I'm dancing on top of the world
Just swinging along, singing a song
FIGURE
One and three go up and back
Go right and left thru
Roll away with a half sashay
Pass thru, turn to the right
Sides pass thru, make a right hand star
Turn all the way around
Head men lead 'em on out
Circle eight around I shout
Whirl away and swing the next, two
times around
Allemande left the corner, promenade the next
I'm dancing on top of the world
Just swinging along, singing a song
SEQUENCE: Break, Figure twice for heads, Break,
Figure twice for sides, Break

SMOOTH FLOWING WALTZ

OUR LOVE

By Bob and Dee Voshell, Des Moines, Iowa

Record: Windsor 4692

Position: Open-Facing for Intro and Dance, M's back twd COH, M's R and W's L hands joined

Footwork: Opposite, directions for M except as noted

Meas. INTRO (4 meas)

1-4 Wait; Wait; Bal Apart, Point, —; Together, Touch, —;
Wait 2 meas; bal bwd away from partner twd COH on L ft, point R toe fwd twd partner, hold 1 ct; step diag fwd twd wall and RLOD on R ft, swing joined hands bwd twd RLOD at shoulder hgt, touch L toe beside R ft, hold 1 ct.

DANCE

1-4 Waltz Away; Waltz Together (to Butterfly); Twirl/Vine, 2, 3 (to Semi-Closed); W in Front, 2, 3 (to Closed);

Start L ft and swinging joined hands fwd waltz 1 meas fwd in LOD and slightly away from partner; start R ft and swinging joined hands bwd twd RLOD waltz 1 meas in LOD and twd partner to end momentarily in BUTTERFLY pos, M's back twd COH; releasing M's R and W's L hands M vines down LOD on L to side, behind on R, step again on L to side in LOD as W starts R ft and twirls RF in 3 steps under M's L and W's R hands to end in SEMI-CLOSED pos facing LOD; as M starts R ft and waltzes fwd 1 meas in LOD with very short steps W takes 3 steps L,R,L to make a 1/2 LF turn in front of M to end in CLOSED pos, M facing LOD.

5-8 Bal Fwd; Reverse Twirl, 2, 3 (to Banjo); Back Twinkle; Back Twinkle (to Open-facing);

In Closed pos bal fwd on M's L ft twd LOD, touch R toe beside L, hold 1 ct; as M starts R ft and waltzes 1 meas bwd in RLOD W twirls LF 1 full turn in 3 steps L,R,L under M's L and W's R hands progressing RLOD to end in BANJO pos M facing LOD; do 1 twinkle step down RLOD M starting L ft XIB (W starting R ft XIF) turning 1/2 R during cts 2 and 3 to end in SIDECAR pos, M facing RLOD; start R ft and repeat twinkle step with M XIB (W XIF) turning 1/4 LF on cts 2 and 3 progressing up LOD to end in OPEN-FACING pos, M's back twd COH.

9-16 Repeat Action of Meas 1-8, ending in Open-Facing pos, M's back twd COH.

17-20 Solo Waltz Turn, On Around, 2 Close (to Open-Facing); Step, Swing, —; Step (Turn), Swing, —;

Solo turn down LOD in 2 meas, M starts L ft fwd LOD turning LF, W R ft turning RF, each making a 3/4 turn to end in OPEN-FACING pos, M's back twd COH, M's R and W's L hands joined; M steps

slightly swd on L ft opening twd LOD, swings R ft fwd and across in front of L twd LOD while pointing toe slightly, hold 1 ct; releasing trailing hands, join M's L and W's R hands as M steps slightly bwd and swd opening twd RLOD, swings L ft fwd and across in front of R twd RLOD while pointing toe slightly, hold 1 ct.

21-24 Change Sides, 2, 3 (to Butterfly Banjo); Change Sides, 2, 3 (to Butterfly); L Waltz Bal; R Waltz Bal;

Starting M's L ft partners change sides in 3 steps, W XIF of M directly twd COH, turning 1/2 RF under M's L and W's R hands as M moves around W twd wall turning 1/2 LF, each closing on ct 3 to end momentarily in loose BUTTERFLY BANJO pos M facing COH; releasing M's L and W's R hands partners change sides again in 3 steps, W XIF of M directly twd wall turning 1/2 LF under M's R and W's L hands as M moves around W twd COH turning 1/2 RF, each closing on ct 3 to end in BUTTERFLY pos, M's back twd COH; do 1 waltz bal L starting M's L to side in LOD, step on R ft XIB of L, step in place on L ft while swaying slightly to the L; repeat waltz bal starting R ft twd RLOD and swaying to R.

25-32 Repeat Action of meas 17-24, ending in Open-Facing pos ready to repeat the dance.

PERFORM ENTIRE ROUTINE A TOTAL OF TWO TIMES

Ending: Twirl/Vine, 2, 3 (to Semi-Closed); Thru, Side, Close (to Closed); Dip Bwd, —, —; Spot Twirl, 2, 3; Acknowledge.

As M starts L ft and vines down LOD L,R,L W starts R ft and makes a full RF twirl under her R and M's L hands to end in SEMI-CLOSED pos both facing LOD; step thru in LOD on R ft turning 1/4 to face partner and wall, step to side in LOD on L ft, close R ft to L while taking CLOSED pos; dip bwd twd COH on L ft, hold 2 cts; as M starts fwd twd wall on R ft and waltzes in place, W slowly completes a full RF spot twirl in 3 steps L,R,L to end facing; change hands and acknowledge as music retards.

ROCK 'N' RHYTHM

WORLD BY THE TAIL

By Keith and Joanne Thomsen, Portsmouth, Iowa

Record: Sets in Order 3144

Position: Diag Open-Facing for Intro, Closed pos for Dance

Footwork: Opposite, directions for M except as noted

Intro: Standard Acknowledgment: Wait 2 meas in Diag Open-Facing pos; Step Apart, —, Point, —; Together, (to Closed) —, Touch, —;

Meas.

1-4 Fwd Two-Step; Fwd Two-Step; (Box) Side, Close, Back, —; Side, Close, Fwd, —;

In CLOSED pos with M facing LOD do 2 two-steps fwd in LOD L,R,L—; R,L,R—; step side on L twd COH, close R to L, step back in RLOD on L, hold 1 ct; step to side twd COH on R, close L to R, step fwd on R, hold 1 ct.

5-8 Fwd Twd-Step; Fwd Two-Step; (Box) Side, Close, Back, —; Side, Close, Fwd, —;
Repeat action of meas 1-4.

9-12 Toe, Heel, Toe, Heel; Behind, Side, Close, —; Toe, Heel, Toe, Heel; Behind, Side, Close, —;

Still in Closed pos touch L toe beside arch of R ft (with "toe in" motion), touch L heel to floor in same spot ("toe out") keeping wgt on R ft, repeat the toe, heel still with the L ft; step L XIB of R (W also XIB), step to side twd wall on R, close L to R, hold 1 ct; starting with M's R repeat the toe, heel, toe, heel of meas 9; repeat action of meas 10 (twd wall) starting with M's R adjusting slightly to face twd wall in position to do the turning two-steps.

13-16 Turn Two-Step; Turn Two-Step; Twirl; —, 2, —; 3, —, 4, —;

Do 2 RF turning two-steps down LOD making one complete turn stepping L,R,L,—; R,L,R,—; M Walks fwd L,—, R,—; L,—, R,—; as W does 2 slow RF twirls under her R and M's L arm ending in BUTTERFLY pos, M's back to COH.

17-20 Face-To-Face; Back-To-Back; Back-To-Back; Face-To-Face;

In Butterfly pos facing partner and wall step to side in LOD on L, close R to L, step to side on L releasing M's L and W's R hands and pivoting (M LF, W RF) to BACK-TO-BACK pos and rejoining M's L and W's R hands; step to side on R, close L to R, step to side on R, hold 1 ct (moving in LOD); still Back-To-Back step to side on L in RLOD, close R to L, step to side on L releasing M's L and W's R hands and pivoting (M RF, W LF) to face partner and wall in BUTTERFLY pos, hold 1 ct; step to side on R, close L to R, side on R, hold 1 ct adjusting to LOOSE CLOSED pos, M's back twd COH.

21-24 Side, Behind, Side, —; Behind, Side, Front, —; Pivot, —, 2, —; Twirl, —, 2, —;

In Loose Closed pos step to side on L, XRIB, side L, hold 1 ct leaving R ft (W's L) extended to side in a point; step R behind L, step L to side, XRIF, hold 1 ct assuming snug CLOSED pos; pivot one complete turn stepping L,—, R,—; W twirls RF stepping R,—,L,— as M walks fwd L,—, R,— ending in BUTTERFLY pos, M's back to COH.

25-32 Repeat Action of meas 17-24 ending in CLOSED pos M facing LOD, ready to repeat dance. DANCE GOES THRU THREE TIMES ENDING WITH BOW AND CURTSY AFTER TWIRL MEAS 32.

BEAUTIFUL MUSIC AND PATTERN

LA GOLONDRINA

By Scotty and Doris Garrett, Hayward, California

Record: Mac Gregor 1007

Position: Open-Facing, M's back twd COH for Intro and Dance

Footwork: Opposite, directions for M except as noted

Meas.

INTRO

1-4 Wait; Wait; Apart, Point, —; Side, Draw, —;

Wait 2 meas in Open-Facing pos; step apart M stepping back twd COH on L, point R twd partner, —; step side R twd RLOD, draw L to R using 2 cts (bring joined hands back and up to extend into RLOD).

PART A

1-4 Fwd Waltz (W RF Spin); Fwd Waltz; Fwd Waltz (W RF Spin); Fwd, Face, Close (to Butterfly);

M faces LOD to dance one fwd waltz progressing LOD L,R, close L as he brings joined hands thru twd LOD and releases them leading W into a full RF spin (W prog LOD in RF spin in 3 steps, R,L,R) to end facing LOD in OPEN pos; both dance one fwd waltz prog LOD; M again waltzes fwd and assists W into full RF spin prog LOD to end in OPEN pos facing LOD; prog LOD stepping fwd R, fwd L to face partner, close R to L and assume BUTTERFLY pos to end M's back twd COH (W steps fwd L, fwd R to face partner, close L).

5-8 (Vine) Side, Behind, Side; Thru (to Open), Draw, Flare; Turn, Face, Close (to Butterfly); Side, Draw, —;

Prog LOD M steps side L, R XIB of L (W also XIB), side L; release lead hands and step thru on R to face LOD in OPEN pos, draw L ft twd LOD up to R keeping wgt on R, in a continuous motion quickly flare L fwd and around in small arc twd RLOD (in flare toe is pointed down and ft is kept close to floor in order to keep small arc); releasing joined hands start an individual LF turn (W RF) stepping on L twd RLOD to Back-to-Back pos (M now facing COH), continue LF turn stepping side R twd RLOD to face partner and assuming BUTTERFLY pos M's back twd COH, close L to R; step side R twd RLOD, draw L to R using 2 cts keeping wgt on R ft and release M's L and W's R hands.

9-12 Fwd Waltz (W RF Spin); Fwd Waltz; Fwd Waltz (W RF Spin); Fwd, Face, Close (to Butterfly);

Repeat action of meas 1-4.

13-16 (Vine) Side, Behind, Side; Thru (to Open), Draw, Flare; Turn, Face, Close (to Butterfly); Side, Draw, —;

Repeat action of meas 5-8 except at the end of meas 16 maintain Butterfly pos.

(For part "B," please turn page)

PART B

- 17-20 (Canter) Side, —, Close; Wrap, 2, 3 (Facing Wall); (Canter) Fwd, —, Close; Unwrap, 2, 3 (to Butterfly Sidecar);**

In canter rhythm step side L twd LOD, hold 1 ct, close R to L; keep both hands joined lowering M's L and W's R simultaneously raising M's R and W's L to bring them thru and over W's head and down XIF as M steps L,R,L in place and W wraps into lowered arms (W steps twd LOD and COH in 3 steps R,L,R turning 1/2 RF) to M's L side ending in WRAP pos both facing wall; maintain Wrap pos and in canter rhythm step fwd R twd wall, hold 1 ct, close L to R; releasing M's R and W's L hands and keeping other hands joined at W's waist M assists W into LF unwrap turn as M steps R,L,R in place turning to face diag twd LOD and wall (W turns in 3 steps L,R,L to face diag twd RLOD and COH) ending in BUTTERFLY SIDECAR pos.

- 21-24 Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3, M around, 2, 3 (W Spot Turn) (to Butterfly Banjo);**

Start M's L and dance 3 waltz twinkles prog LOD: Diag out; diag in; diag out to end in BUTTERFLY BANJO pos M facing diag twd COH and LOD; releasing M's L and W's R hands M walks around W to outside of circle (1/2 RF) as W does a 1/2 LF spot turn under raised M's R and W's L hands to assume BUTTERFLY BANJO pos M facing diag twd RLOD and wall (W facing diag twd LOD and COH).

- 25-28 Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3, Twinkle, 2, 3 (to Closed);**

Start back on M's L and dance 4 waltz twinkles prog LOD: diag in; diag out; diag in; diag out and assume CLOSED pos adjusting to end M's back twd LOD.

- 29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; Twirl, 2, 3 (to Open-Facing);**

Prog down LOD starting back on M's L dance 3 RF turning waltzes 1 1/2 turns; M prog LOD with 1 fwd waltz as W does RF twirl under lead hands to end in OPEN-FACING pos M's back twd COH.

DANCE ENTIRE ROUTINE FOR A TOTAL OF THREE TIMES

- Ending:** Last time thru on meas 29-32 dance 2 RF turning waltzes to face wall; M steps LRL in place as W twirls RF in 3 steps to face partner; change hands and point free ft twd partner to ACKNOWLEDGE.

FOLDING BACK #1

By Gordon Blaum, Miami, Florida

- One and three square thru four hands around
Centers in, fold the ends
Lead couple go left, next couple right
Left square thru four hands with those two
Gents left square thru four hands in the middle
Girls divide and pass one girl
Allemande left**

MORE SWINGING DEAL

- By Fred Christopher, St. Petersburg, Florida
**Forward eight and back to town
Four ladies chain three-quarters round
Heads to the right and circle four
Head gents break to a line of four
Go up and back, bend the line, pass thru
Bend the line, star thru
Do sa do go full around
Swing thru when you come down
First by the right, then the left
Girls turn back
Wheel and deal you're not thru yet
Dive thru, square thru three-quarters man
Corners all, left allemande**

SAY WHEN

- By Bob Hayden, Lake Jackson, Texas
**First and third bow and swing
Lead on out to the right of the ring
Circle half and dive thru
Pass thru, right and left thru the outside two
Inside two California twirl
Two ladies chain, turn 'em around
Then square thru four hands in the center
of the floor
Now count one more, left allemande**

ALLEMANDE LEFT AND A LITTLE BIT MORE

- By J. C. Skeen, Sapulpa, Oklahoma
**One and three lead to the right
Circle up four and hang on tight
Head gents break and hear them squeal
Pass thru and wheel and deal
Centers pass thru across the floor
Allemande left a little bit more
Boys join hands make an ocean wave
Balance up and back there Dave
Break in the middle, turn half about
Ladies chain and give a little shout
Turn the girls to a line of four
Forward up and back once more
Cross trail and U turn back
Just the ends left allemande
There's your honey go right and left grand
Every other girl, every other hand**

CONTRA CORNER

RORY O'MOORE

Author Unknown

- Suggested Music:** Folk Dancer 127
1, 4, 7 active, NOT crossed over
— — — — **Actives cross, go down the outside**
— — — — **Below two couples and into the middle**
Up the middle, cross back to place, cast off, join
right and balance
Balance, then slide to the right, — — join left
and balance
Balance, then slide to the left, — — turn contra
corners (Partner right, right opposite left,
partner right, left opposite left)
— — — — , **Back to your own, join right and**
balance
Balance, then swing and whirl — — — —
Swing your girl, put her back in line

CLOVER LEAF CROSS TRAIL

By Joe Prystupa, Feeding Hills, Massachusetts

Side couples right and left thru
Side couples half square thru
Circle up four with the outside two
Side gents break and make a line
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru make a clover leaf you do
Double pass thru
Cross trail, lines of four facing out
You wheel and deal
Girls U turn back, left allemande
Right to your honey, right and left grand

SHORT ALAMO

By Joe Barcelow, Ionia, Michigan

Four ladies chain, a grand chain four
Turn 'em around we'll dance a little more
Walk all around your left hand lady
See saw your pretty little taw
Allemande left like an alamo
Catch partner's right and balance so
Rock it up and you rock it back
Swing by the right to the outside track
Balance out and back you go
Swing by the left and do sa do
All the way around and lead to the left
Allemande left

HEADS ALLEMANDE THAR

By Willard Orlich, Akron, Ohio

Heads to the middle, right hand star
Turn corner left for an allemande thar
Heads back up a right hand star
Shoot the star all the way around
Heads star right across the town
Opposite one allemande thar
Heads back up a right hand star
Eight roll away a half sashay
Heads back up same way
Shoot the star, pass one
Swing the next and promenade
Heads wheel around, right and left thru
Roll away a half sashay
Half square thru, right and left grand

ARKANSAS NAVY

By Julius King, Lexington, Massachusetts

Heads go forward, back with you
Pass thru and separate
Round one make a line of four
Forward up and back you reel
Pass thru, wheel and deal
Girls in the middle, U turn back
Do sa do the opposite two
Ocean wave and color it blue
Rock forward up and back with you
Ends trade places, hear 'em squeal
Centers turn back, wheel and deal
With the ones you face star thru
Promenade, don't slow down
One and three wheel around
Pass thru to the next old two
Star thru and a left allemande
Come to the right, a right and left grand

ARKY STYLE

REVERSE EIGHT CHAIN THRU

By Jack Smith, Independence, Missouri

Side ladies chain to the right
Turn the girls don't take all night
One and three lead right, circle four
Head gents break to a line of four
Forward eight and back that way, do a
half sashay
Pass thru, wheel and deal
Center four pass thru
Eight chain thru on a reverse track
Girls turn boys on the end of the line
Up one side, down the other brother
When you get back to mother
Don't just stand
Do a right and left grand

KINNANE D

By Ralph Kinnane, Birmingham, Alabama

One and three pass thru around one
Into the middle, box the gnat
Pass thru and swing thru two by two
Girls fold (behind men)
Double pass thru, centers in
Cast off three-quarters, pass thru
Wheel and deal then substitute
Pass thru and swing thru
Men fold (behind girls)
Double pass thru
Centers in and cast off three-quarters
Pass thru, wheel and deal
Substitute, box the gnat
Square thru three-quarters
Allemande left

SINGING CALL

YOU'RE THE BOSS

By Ed Keen

Record: Windsor 4827, Flip instrumental with
Al Brundage
OPENER, MIDDLE BREAK and CLOSER
Bow to your partners, swing in tranquility
Promenade 'em, as tho they were nobility
Promenade home and your woman agrees
You can cook the supper any way that you please
Left allemande weave around the square
You're the boss until you meet her there
Promenade home and your woman agrees
Fold the baby's diapers any way that you please
FIGURE
Heads go up and back, do sa do your opposite
All the way around else you ain't a-rockin' it
Swing thru, your woman agrees
Swing thru again any way that you please
Rock it back then you cross trail thru
Corners swing, promenade the ring
You make the decisions, yours is the final one
She can tell you how the dishes should be done
SEQUENCE: Opener, Figure twice for heads,
Middle Break, Figure twice for sides, Closer
TAG ENDING
You can fold the baby's diapers any way that
you please

FOLD BACK FINALE

By Wendell Abbott, Stockbridge, Michigan

Two head ladies chain you do
Same two couples a right and left thru
Same four will square thru
Four hands around and when you do
Just right and left thru the outside two
Then circle four with the same two
Side men break to a line of four
Go forward eight and back once more
Now pass thru and ends fold
Centers turn back to a left allemande
Here we go right and left grand
Hand over hand a right and left grand

WHO YA LOOKIN' AT?

By Darrell Figg, Traverse City, Michigan

Four ladies chain three-quarters round
Turn this girl with an arm around
Heads to the right and circle four
Head gents break and line up four
Forward eight and back away
Roll away with a half sashay
Forward eight and back that way
The center two, you roll away
Forward eight and back in time
Pass thru and bend the line
Forward up and back with you
Forward again and star thru
Outside two California swirl
Star thru, star thru again
Who ya lookin' at? Left allemande

BETTYBEALERT

By C. B. McCullar, San Luis Obispo, California

One and three square thru three-quarters round
Separate go around one, come into the middle
Double pass thru, substitute
California swirl all eight of you
Double pass thru
Clover leaf that's what you do
Then double pass thru
First couple go right, next go left
Pass thru the first you meet
Then on to the next and pass thru
(facing out in lines of four)
Go forward eight and back with you
Then wheel and deal two by two
Center four pass thru, allemande left

CONFUSION

SMALL SAM

By Sam Stead, Lethbridge, Alta., Canada

One and three half square thru
Do sa do the outside two
To an ocean wave and rock it there
Acy ducey round the square
Swing thru on your toe and heel
Men turn alone and wheel and deal
Do sa do the one right there
Now acy ducey around the square
Swing thru on your toe and heel
Girls turn around and wheel and deal
Inside arch and dive thru man
Pass thru, left allemande

CONTRA-VERSIAL

By Bruce Johnson, Santa Barbara, California

Head ladies chain
Dixie style to an ocean wave
Pass thru, do sa do
Swing thru to an ocean wave
Swing thru once again and balance
Ends cross over, centers turn back
Wheel and deal to face those two
Dive thru, square thru three-quarters
Left allemande

FOLDING BENDS

By George Vagtborg, San Diego, California

One and three lead to the right
Circle four, make a line
Bend the line
Centers fold, star thru
Bend the line
Centers fold, star thru
Bend the line
Ends fold, star thru
Cast off three-quarters round
Make new lines, left allemande

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OPENER, MIDDLE BREAK and CLOSER

One and three promenade tonight
Half way round on a chilly night
Lead to the right, circle to a line
Go up and back to town-o
Town-o, town-o
Pass thru, wheel left
Promenade around-o
One and three wheel you do
Star thru, right and left thru
Now swing that girl that's facing you
Promenade around-o
Round-o, round-o
Like a fox you're sharp tonight
With the cutest girl in town-o
FIGURE

One and three lead to the right
Circle to a line on a chilly night
Without a stop square thru
Four hands around-o
Round-o, round-o
Swing and whirl the girl you meet
Then circle left around-o
Allemande left if you dare
Do sa do, she's waiting there
Bow down to the lady fair
Then promenade the town-o
Town-o, town-o
Like a fox you're sharp tonight
With the cutest girl in town-o

SEQUENCE: Opener, Figure twice with heads
active, Middle Break, Figure twice with sides
active, Closer

TAG ENDING

The sweetest girl in town

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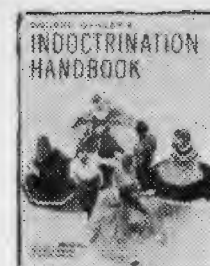


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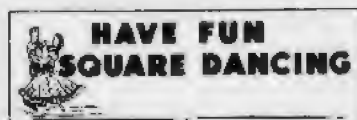
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(Letters continued from page 3)

as we believe that S.I.O. coming in regularly keeps up the enthusiasm in square dancing . . . We in far-off places need the help of a magazine like S.I.O. gives.

George L. McNett
Dhahran, Saudi Arabia

Dear Editor:

. . . We talked our club into taking Sets in Order for the Club President as we think it contains many ideas they could use. At the time we formed the club we used your Club Organization Handbook as our guide . . .

Louise Jardine
East Millmocket, Maine

Dear Editor:

May I take this opportunity to personally tell you how much our Islamandairs enjoy Sets in Order. We certainly have taken many suggestions from your magazine . . .

Clara Whittle
Summerside, Prince Edward Island,
Canada

Dear Editor:

On November 16 the "Drifting Log" of the Delta Drifters in Antioch, California, reached

the East Coast at Roy Keleigh's Hayloft in Asbury Park, N. J. Our president, Henry Knobloch, wrote to the Delta Drifters but the letter was returned. Will the Deltas please contact Keleigh at 908-1st Ave. and give their complete address? We would like to know if the log should be returned or sent on to Florida. We found the log very interesting.

Carolyn Bahr
Neptune, N. J.

Dear Editor:

. . . Where does a widow fit into square dancing? For a time it seemed like the recreation and hobby I had learned to love so much would have to be sacrificed but since coming to California from Nebraska I have met square dancers who have taken me to their clubs and were wonderful to me. Then, I was invited to the Bachelors 'n' Bachelorettes. It took a lot of courage to go the first time and to overcome my inhibitions, but it was well worth the effort.

Again I am convinced that square dancers are the friendliest people and, "Friendship is square dancing's greatest reward." I know now that square dancing can continue to be a part of my life, making it richer and fuller through



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new friends that help to fill the void after being left alone.

With this renewed interest in square dancing I am looking forward to receiving Sets in Order again.

Selda Barnes
Northridge, Calif.

Dear Editor:

I especially want to thank you for the article on the Jubilaires Demonstration Group in the November, 1963, Sets in Order. Even though I have resigned as co-caller and business manager of the group I still feel a part of them and know the article was a real "shot in the arm" to that hard-working group.

Betty Herman
Santa Clara, Calif.

Dear Editor:

My taw and I graduated in November, 1961, in a class sponsored by the Madrid Squares in Spain. Due to the lack of experienced callers in the area when our callers left in May, 1962, I started to instruct and call for the Madrid Squares, becoming the club caller in December. Since returning to the States last July I have become a regular caller at the Dudes and

Dames here in Salina. . . . It has been work but as anything having to do with square dancing, it has also been fun. It would have been nearly impossible without Sets in Order and the Basic Movements book . . .

If possible I would like to say hello to all the former Madrid Squares . . .

Thelma and Bob Crawford
Gypsum, Kansas

Dear Editor:

We especially enjoyed the article, "Include the Young Folks" by Floyd and Norma Reed, in the January issue of Sets in Order.

We also say let's keep square dancing as a family affair. Home is where the heart is and to preserve our homes and our hearts we need more family activities . . . America was founded with family activity and square dancing; let's keep our American heritage . . .

Edward and Mary Haggett
Mangum, Okla.

Dear Editor:

. . . It seems to me that *too* much is being said about "Why not get back to the good old days," or "Why are the callers teaching Wheel a Cross, etc., etc." All this is coming out in the



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national magazines and newsletters and it is not all true. Most of the callers are still teaching basics like right and left thru, box the gnat and square thru; we are still dancing the people so why waste good space in the magazines "yakking" about the so-called bad things.

Tell the *dancers* we are dancing and dancing to music; we are *not* driving dancing away, nor leaving them standing. For the more experienced dancers we are giving them good samples of Swing Thru, the odd Arkie figure, and interesting patterns but on the over-all pic-

ture we are working for the dancers, having realized that we did drive some away by trying to call the latest and greatest, but that is all by the board.

We callers love our dancers — so tell them we are having *fun* and enjoying our dances more than ever before.

Earle Park
Yorkton, Sask., Canada

Dear Editor:

...In the January issue of one of the other square dance magazines a writer said some-



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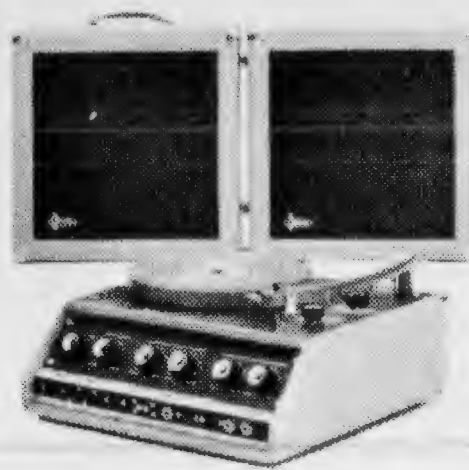
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thing about *Sets in Order* being started in 1950, several years after that particular publication. What gives? We have every issue since the beginning and our Vol. I, Number one reads November 1948...

Marion Ogilvie
Kansas City, Mo.

You're right of course. When *Sets in Order* started back in '48 there were a handful of mimeographed publications. Since then, the others have either changed editors several times or switched to regular printing methods, or both. Editor.

Dear Editor:

We fully agree that the *Illustrated Basic Movements of Square Dancing* is a *must* for new dancers. And it comes in mighty handy to some of us who have been dancing for a while, too.

Mrs. Jo Gierok
St. Paul, Minn.

Dear Editor:

Congratulations on your decision to change the appearance of *Sets in Order* to emphasize *Square Dancing*. We still get as big a thrill as

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Billy and Dorothy Vandiver
Marshall, Mo.

Dear Editor:

... Dancing is strong and healthy thruout the Valley, with some small pockets fading due to a variety of reasons. Anywhere there's a good caller, he's busy — where there is none, dancing is falling off...

Al and Norma Berry
Chilliwack, B.C., Canada

Dear Editor:

... Let me again say that I have thoroughly enjoyed Sets in Order Magazine and that I feel your magazine's approach to rating new records is the best and most accurate.

Bob Augustin

New Orleans, La.

WHO'S DANCING NEXT SUMMER — AND WHERE?

In many square dance areas throughout the country, summer dancing assumes quite a different aspect from that enjoyed during the

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winter season. In the warmer areas outdoor dancing becomes the thing to do or perhaps clubs confine their dancing to less frequent meetings in air conditioned halls. Whatever the situation is, Sets in Order plans to list, as an additional service, the schedule of summer dance listings for the benefit of many traveling dancers as well as for interested local dancers. If you would like your schedule to appear, forward your listings including night of the week, time, place and anything else pertinent, by April 25. The schedule is planned for the June

issue of Sets in Order, as space permits. Send information to Summer Dance Schedules, Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, California.

ROUNDS OF THE MONTH

Round dances of the month as chosen for the month of January in key areas of the country show some consistency this time, with certain numbers named in several spots. In Kansas the Round Dance Assn. chose I Hum a Waltz and Sunny Side; the R.D.T.A. of Michigan chose Sunny Side, as did the Battle Creek

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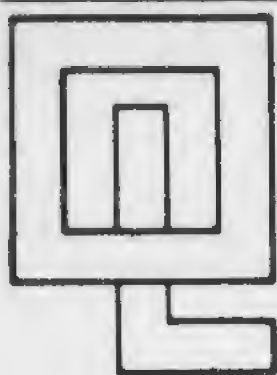


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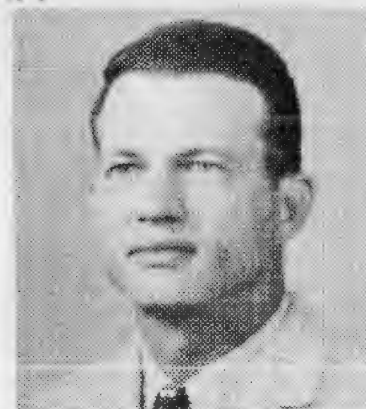
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Wisconsin Federation. The Florida R.D. Council picked Tagalong; the Umpqua Area of the Oregon Federation liked Western Swing.

QUOTATIONS ON THE DANCE

Folk Dance Guide, in its 13th Annual Edition, comes up with some wonderful quotations on dancing, several of which are shared with you here.

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—Anna Pavlova

"Rhythm which is the expression of order and symmetry, penetrates by way of the body into the soul, and into the entire man, revealing to him the harmony of his whole personality."

—Plato

"A nation's character is typified by its dances."

—Confucius

"On with the dance! Let joy be unconfined;
No sleep till morn, when Youth and

Pleasure meet,

To chase the glowing hours with flying
feet."

—Lord Byron

WHICH CALLER PLAYS WHAT?

Joe Lewis plays a smooth accordion; Lee Helsel a peppy guitar; Bruce Johnson is at home on the piano — and so it goes. Many square dance callers have come from musical backgrounds and it has unquestionably aided their calling proficiency. Sets in Order would like to know what other callers across the land play instruments — either in their calling activity or professionally in some other way or for their own enjoyment. If you are such a one, please write details — and send a picture, if possible — to Musical Callers, c/o Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif. We want to know about you.



NEW RELEASES

No. 6019—HONKY TONK GIRL Flip Instrumental By Tommy Stoye, Tacoma, Wash.

No. 6018—CLIMBING UP DEM GOLDEN STAIRS Flip Instrumental By Bill Castner, Pleasant Hill, Calif.

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The CALLER OF THE MONTH



John Stewart — Columbia, S. C.

THE SHEEN OF SILVER was closely allied to John Stewart's introduction to square dancing for it was at the 25th wedding anniversary of an aunt in Atlanta, Ga., in 1952, that he first heard the call and danced the steps. Immediately he found a piece about square dancing in the paper and promptly enrolled for lessons in an Atlanta square dance class.

John joined a club there in 1953 and soon became interested in calling. One year later the club's regular caller resigned and John, knowing only enough calls to get thru one evening, started out on the road to calling which led to success therein. His first teaching experience was with a group of children in 1955.

When John was transferred to Columbia, S. C., in 1956, he found no square dancing at all there and set about immediately to remedy this lack. With the cooperation of the Parks and Recreation Department of the city John was able to start and graduate a class of three squares in June, 1956. Today he is called the "Papa" of square dancing in the Columbia area and is often booked in the neighboring states of Georgia, Virginia, Florida, North Carolina, Tennessee and Alabama.

He promoted the Carolina Capers Square Dance Festival in Columbia some years ago and the affair now has an average attendance of over 500 dancers. In 1958 the Fontana Fun



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Fest was started and John became a staff member.

John and his wife Hazel have two children, Keith and Allen. In his off-calling hours he is Public Relations Manager for a large chain grocery store. He is also one of the finest gentlemen I know.

—Carl Riewaldt, Columbia, S. C.

BOOKLET ON COLORADO SQUARE DANCING

The Colorado State Square Dance Assn. has issued a booklet on square dancing in that

state as a guide to newer dancers. Various subjects include proper dress, joining a club and what is expected of members, club officers, sample by-laws, relationship of clubs to the state council, a history of the dance association, notations on the National Square Dance Conventions, etc. It is a handy, useful indoctrination booklet and would be of interest to other square dancers besides the newer ones. Jack and Peggy Halfacre of Denver head the Publicity Committee which was responsible for the booklet's publication.

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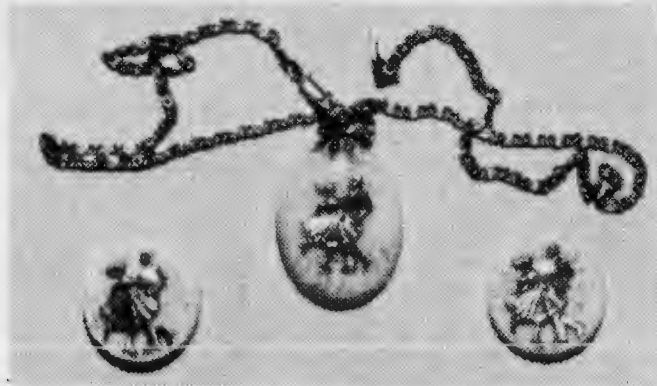
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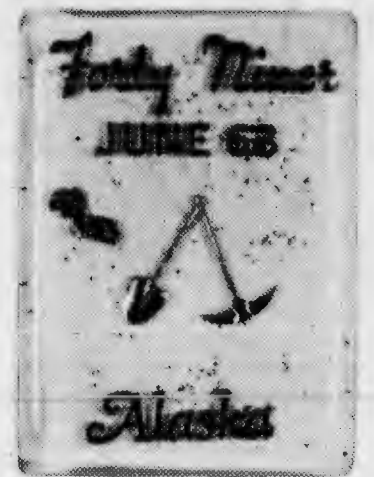


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The Ellises' interest in round dancing came when they attended their first square dance after lessons and they set out immediately to gain knowledge in this field. They wanted to be able to participate in rounds and squares. After a year of dancing they conducted their first basic round dance class in Madrid, Iowa.

They have been teaching now for five years. Currently they instruct two round dance clubs in Des Moines—the Rambling Rounders and the Rhythm Rounders. They have averaged two basic classes every year and have remained firm in their belief that the basic movements should be taught first before concentrating on routines. Much emphasis is placed on proper styling and body mechanics as well as on correct footwork.

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tral Iowa Round Dance Teachers Assn., serving this year as its president. They are also members of the Kansas and Missouri R/D Assns.

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ROUND DANCES IN MINNESOTA

Following is a list of round dances reported on for their popularity in Minnesota and surrounding area in The Roundup for January, 1964: For Square Dancers: Fraulein, Lucky, Dancing Shadows, Keeshka Polka, Golden Gate Waltz. For Round Dancers: Moon Beams Shining, Lazy Days of Summer, Pennsylvania Waltz, Blame It on Bossa Nova, Golden Gate Waltz. These are the leading dances in each category.

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—Mrs. Geo. Kniss, Kalamazoo, Mich.

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(On the Record, continued from page 6)

round one — star right — allemande — do sa do — corner swing — promenade.

Comment: Dance patterns are well timed, conventional and move quite smoothly. Tune selection and music lack the excitement to really put this over. Many good callers will use this one.

Rating: ☆+

DIVORCE ME C.O.D. — Rockin' A 1308

Key: G **Tempo:** 126 **Range:** High HB

Caller: J. P. Jett **Low** LD

Music: Western 2/4 — Piano, Guitar, Accordion, Bass, Drums

Synopsis: (Break) Around corner — see saw partner — allemande — grand right and left — do sa do — promenade. (Figure) Ladies chain — heads up and back — right and left thru — side promenade 1/2 — do sa do — ocean wave — heads divide, star thru — swing — allemande — promenade.

Comment: Tune was done a couple of years ago on another label but this version does not have as much excitement. The figure is interesting.

Rating: ☆

AT TWO TO TWO TODAY — J Bar L 5005

Key: G **Tempo:** 128 **Range:** High HD

Caller: Joe Lewis **Low** LD

Music: Standard 2/4 — Accordion, Vibes, Bass, Guitar

Synopsis: (Break) Allemande — swing — girls star



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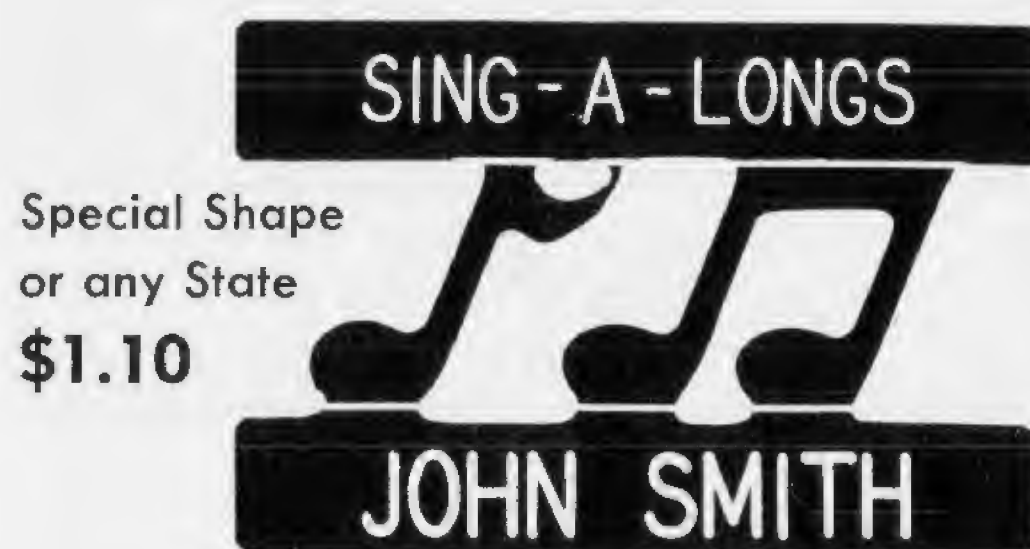
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left — do sa do — heads lead right, circle to a line — right and left thru — pass thru — promenade. (Figure) Allemande — promenade single file — gents back track — partner box the gnat — promenade — heads wheel, cross trail — U turn back — right and left thru — whirlaway — right and left grand — promenade.

Comment: A terrifically fast moving and close timed dance to excellent music. Lyrics are very well chosen. This is a re-release of one Joe put out several years ago but is right up to date.

Rating: ☆☆☆+

A GUY IS A GUY — Hi-Hat 303

Key: E flat Tempo: 128 Range: High HC
Caller: Ray Orme Low LB
Music: 4/4 Shuffle, Piano, Trumpet, Guitar, Drums, Bass-Guitar

Synopsis: (Figure) Ladies chain — chain back — walk around corner — promenade — girls back track — men step in and follow — men turn back, swing — promenade — heads wheel — right and left thru — star thru — right and left thru — dive thru — star thru — cross trail — swing corner — walk around new corner — see saw — left allemande — do sa do — promenade.

Comment: The combination of good music, conventional patterns and interesting use of the lyrics of the original tune make this a dance that many callers will like.

Rating: Produced by the reviewer

SPEEDING WEST — Top 25072

Key: D Tempo: 130 Range: High HD
Caller: Bern Aubuchon Low LD
Music: Standard 2/4 — Banjo, Piano, Guitar, Bass

Synopsis: (Break) Allemande — do sa do — men star left — star promenade — hub back out, full turn — circle — allemande — grand right and left — do sa do — promenade — swing. (Figure) Heads square thru — do sa do — ocean wave — swing thru — up and back — acey ducey — up and back — box the gnat — pull by — corner swing — promenade — swing.

Comment: Music is well played but tune is not too easy to follow. Dance patterns are conventional and offer a good combination of swing thru and acey ducey.

Rating: ☆+



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ANYTIME — MacGregor 1011**Key:** C **Tempo:** 126 **Range:** High HB**Caller:** Fenton Jones **Low** LA**Music:** Western 2/4 — Piano, Banjo, Accordion, Drums, Bass**Synopsis:** (Break) Ladies chain — whirlaway — circle — whirlaway — swing — allemande — weave — do sa do — promenade — swing. (Figure) Heads lead right and circle to line — up and back — pass thru — wheel across — Dixie chain — on to next — ladies chain — star thru — dive thru — pass thru — swing — promenade — swing.**Comment:** Music is par for that usually associated with this label. The dance patterns are well timed. Figure uses a "Wheel Across." The explanation of the figure is not too clear but if the figure is used in a caller's area he may want this one. **Rating:** ☆+**DANCING ON TOP OF THE WORLD — Grenn**

12061 *

Key: C **Tempo:** 122 **Range:** High HC**Caller:** Ron Schneider **Low** LC**Music:** Western 2/4 — Banjo, Guitar, Piano, Bass**Synopsis:** Complete call printed in Workshop**Comment:** Music is clean and well played. Dance flows nicely and figure is quite interesting. Recorded just a little slow but callers can adjust to suit. **Rating:** ☆☆☆**I SAW THE LIGHT — Kalox 1030****Key:** A **Tempo:** 130 **Range:** High HE**Caller:** Harper Smith **Low** LE**Music:** Western 2/4 — Violin, Piano, Drums, Bass, Trumpet, Guitar, Banjo**Synopsis:** (Break) Ladies chain — chain back — circle — allemande — do sa do — men star left — partner swing — promenade — swing. (Figure) Heads cross trail — turn back — square thru — split sides, round one — star thru — pass thru — corner swing — allemande — do sa do — promenade — swing.**Comment:** Music has lots of drive and dance patterns are good. The instrumental would make a good hoedown and some will use it that way. The tune sounds just a little bit like a "jazzed up" hymn. Recorded quite high.**Rating:** ☆+**PUT YOUR PETTICOAT IN A****The Desert Mine Shop****DEALER** 164 BRIDGEPORT AVE., DEVON, CONN.**INQUIRIES** • SEND FOR OUR MAIL ORDER CATALOG •
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WINGS OF AN ANGEL — Square L 113

Key: C Tempo: 128 Range: High HC
Caller: Jon Jones Low LC
Music: Western 2/4 — Violin, Guitar, Drums,
Piano, Bass

Synopsis: (Break) Complete Daisy chain pattern — do sa do — promenade. (Figure) Heads up and back — cross trail around two — sides right and left thru to four in line — up and back — star thru — centers pass thru — swing — alle-mande — do sa do — promenade — swing.

Comment: Music is quite subtle and dance patterns are both well timed and interesting. The tune selection may be depressing to some people.
Rating: ☆☆

JOSE — Kalox 1031 *

Key: D Tempo: 129 Range: High HD
Caller: C. O. Guest Low LD
Music: Western 2/4 — Guitar, Piano, Trumpet,
Bass, Violin, Banjo, Drums

Synopsis: Complete call printed in workshop
Comment: A real swingin' dance that is fun to dance and great to call. Music is well balanced and easy to follow. Recorded a little to the high side but most callers will be able to do it.
Rating: ☆☆☆

YOU'RE THE BOSS — Windsor 4827 *

Key: C sharp Tempo: 133 Range: High HD
Caller: Al Brundage Low LC
Music: Calypso 4/4 — Piano, Guitar, Drums, Bass,
Bongo, Rhythm Devices

Synopsis: Complete call printed in Workshop
Comment: Interesting lyrics and unusual rhythm will put this in a "novelty" class. Callers will have to work on this one to make the words meter out and to get the "swing" of it.
Rating: ☆☆☆

THE FOX — Sets in Order 142 *

Key: C Tempo: 128 Range: High HC
Caller: Dude Sibley Low LC
Music: Standard 2/4 — Accordion, Guitar, Piano,
Bass-Guitar, Drums

Synopsis: Complete call printed in Workshop
Comment: A rather unusual musical treatment of an old English folk song. Dance patterns are well metered and quite directional.
Rating: S.I.O.

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Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-February.

SINGING CALLS

Sugar Coated Baby	Wagon Wheel 104
Get Me To The Dance	Sets in Order 141
Walking to Kansas City	Old Timer 8198
When You Wore a Tulip	Hi Hat 302

ROUNDS

Lonesome Two-Step	Decca 31514
Fraulein	Blue Star 1645
Pennsylvania Waltz	Top 26004
Hi Lili, Hi Lo	Sets in Order 3139
Danke Schoen	Decca 31498

AULD LANG SYNE — Grenn 12059

Key: F Tempo: 130 Range: High HD
 Caller: Earl Johnston Low LD

Music: Standard 2/4 — Guitar, Piano, Banjo, Bass
 Synopsis: (Break) Allemande — do sa do — circle half — allemande — weave — do sa do — allemande — promenade. (Figure) Heads lead right, circle to a line — up and back — right and left thru — star thru — pass thru — U turn back — box the gnat — pull by — allemande — do sa do — corner promenade.

Comment: Music is well played and dance patterns are conventional with excellent timing but tune just doesn't seem to lend itself to square dancing. It could be a good dance for New Years Eve parties and possibly other special events. Rating: ☆+

SUGAR TIME — Lore 1055

Key: E flat Tempo: 129 Range: High HB
 Caller: Bob Augustin Low LB

Music: Western 2/4 — Accordion, Piano, Bass, Drums, Banjo

Synopsis: (Break) Ladies chain — circle — allemande — partner right — men star left — star promenade — gents back out, full turn — ladies chain — promenade. (Figure) Heads will square thru — split sides to a line — up and back — pass thru — fold the line — star thru — right and left thru — circle — allemande — partner right — allemande — promenade — swing.

Comment: A very good tune and adequate music. Dance patterns are fast moving and close timed. It seems to dance a little better at a slight decrease in speed. Rating: ☆☆

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Additional Dealers on Previous Pages

HELLO MY BABY — MacGregor 1008**Key:** C & E flat **Tempo:** 128 **Range:** High HD**Caller:** Bob Van Antwerp **Low** LA**Music:** Western 2/4 — Accordion, Piano, Drums, Bass, Banjo, Guitar**Synopsis:** (Break) Corner da so do — pass partner — swing next — men star left — do sa do same girl — allemande — do sa do — corner swing — promenade — swing. (Figure) Heads star thru — California twirl — corner do sa do — eight chain thru — swing — promenade — swing.**Comment:** A lively tune and good music. The dance patterns are conventional and fun to dance. Call is well metered. **Rating:** ☆☆**ONE MORE NAIL — MacGregor 1009****Key:** D **Tempo:** 126 **Range:** High HG**Caller:** Chuck Raley **Low** LA**Music:** Western 2/4 — Accordion, Guitar, Piano, Bass, Drums**Synopsis:** (Break) Corner do sa do — see saw partner — circle — allemande — forward two for a thar star — shoot star — pull partner by — allemande — promenade. (Figure) Heads up and back — right and left thru — turn a 1/4 more — face sides, circle four — break to a line — up and back — star thru — square thru 3/4 — allemande — do sa do — corner swing — promenade.**Comment:** Music is standard and the dance patterns are quite acceptable. This tune has hadquite a workout recently and this one will have rough going. **Rating:** ☆+**SHAKE SHAKE — Top 25071****Key:** E flat **Tempo:** 134 **Range:** High HE**Caller:** Dick Leger **Low** LE**Music:** Calypso 2/4 — Piano, Banjo, Guitar, Bass**Synopsis:** (Break) Ladies chain — chain back — circle — allemande — do sa do — weave — do sa do — promenade — swing. (Figure) Heads cross trail, round one — four in line up and back — pass thru — frontier whirl — circle — allemande — do sa do — weave — do sa do — promenade — swing.**Comment:** Well played music and a very interesting dance. Callers will have to work on this a bit to put it over. Recorded quite high. Tenors will enjoy it, others will have to "fake" the tune a bit. **Rating:** ☆☆**YOU CAN'T TAKE THE COUNTRY FROM THE BOY — MacGregor 1010****Key:** F **Tempo:** 127 **Range:** High HC**Caller:** Bill Ball **Low** LD**Music:** Western 2/4 — Accordion, Banjo, Guitar, Piano, Drums, Bass**Synopsis:** (Break) Ladies chain 3/4 — boys up and back — star right — allemande — weave — box the gnat — pull by, allemande — do sa do — promenade. (Figure) Heads lead right, circle to a line — pass thru — wheel and deal — double pass thru — promenade left — sides wheel —

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right and left thru — cross trail — corner swing — allemande — promenade.

Comment: Conventional music, conventional patterns and standard lyrics all well done. Tune is not too strong. Rating: ☆+

MY DREAMS ARE GETTING BETTER ALL

THE TIME — Lore 1056

Key: G Tempo: 138 Range: High HC

Caller: Bob Augustin Low LB

Music: 4/4 Western — Accordion, Violin, Piano, Bass, Drums

Synopsis: (Break) Ladies chain — circle — allemande — forward two for a thar star — slip clutch, allemande — pass one — swing next — promenade. (Figure) Heads lead right, circle to a line — up and back — pass thru — cast off $\frac{3}{4}$ — right and left thru — star thru — square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: Music is quite adequate, the tune selection is excellent. The dance patterns are close timed and fast moving. The music is played far too fast for this type of dance but when slowed down to 126-128 it becomes a very pleasant singing call. Rating: ☆☆

TRAVELIN' ON — Rockin' A 1310

Key: E Tempo: 128 Range: High HA

Caller: Paul Childers Low LB

Music: Western 2/4 — Guitar, Piano, Banjo, Accordion, Drums, Bass

Synopsis: (Break) Allemande — partner right — men star left — do sa do — same girl, box the gnat — pull by — corner swing — allemande — pass one — swing next — promenade. (Figure) Heads up and back — right and left thru — square thru $\frac{3}{4}$ — U turn back — star thru — right and left thru — cross trail — U turn back — swing — four ladies promenade — swing — promenade.

Comment: This tune is quite monotonous but the music is acceptable. Conventional dance patterns. The dance lacks excitement. Rating: ☆+

ROUNDS

EMPEROR WALTZ — Blue Star 1709

Music: The Shannonaire — Organ, Clarinet, Drums, Saxophone, Piano, Bass

Choreographers: Bryce and Elner Reay

Comment: The music is quite pleasant. The tune is the same one used about 2 years ago on another label. This dance will take a little work to learn as some of the patterns are unusual but interesting.

DON'T LET ME DREAM — Flip side to the above

Music: The Texans — Guitar, Piano, Accordion, Drums, Bass

Choreographers: Elmer and Pauline Alford

Comment: Music is adequate. The dance steps are not difficult and the routine is only 24 measures (4/4 time) long. No sections are repeated.



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LA GOLONDRINA — MacGregor 1007

Music: Frank Messina — Piano, Accordion, Guitar, Marimba, Clarinet, Drums, Bass

Choreographers: Doris and Scotty Garrett

Comment: Very pleasant music and a smooth flowing waltz routine that experienced dancers should enjoy.

SHOT GUN ROCK — MacGregor 1007

Music: Frank Messina — Saxophone, Accordion, Piano, Guitar, Drums, Bass

Choreographers: Maxine and Jim Mork

Comment: A two-step that uses a variety of movements to take advantage of the "boogie" rhythm of the music. The routine is long with one short section repeating.

ONE DESIRE — Windsor 4693

Music: Pete Lofthouse — Saxophones, Clarinet, Guitar, Trombone, Trumpet, Piano, Drums, Bass

Choreographers: Luv 'n Johnny Anderson

Comment: Music is well arranged and well played. The routine is quite long but is not difficult and several sections are repeated.

YEARNING — Flip side to the above

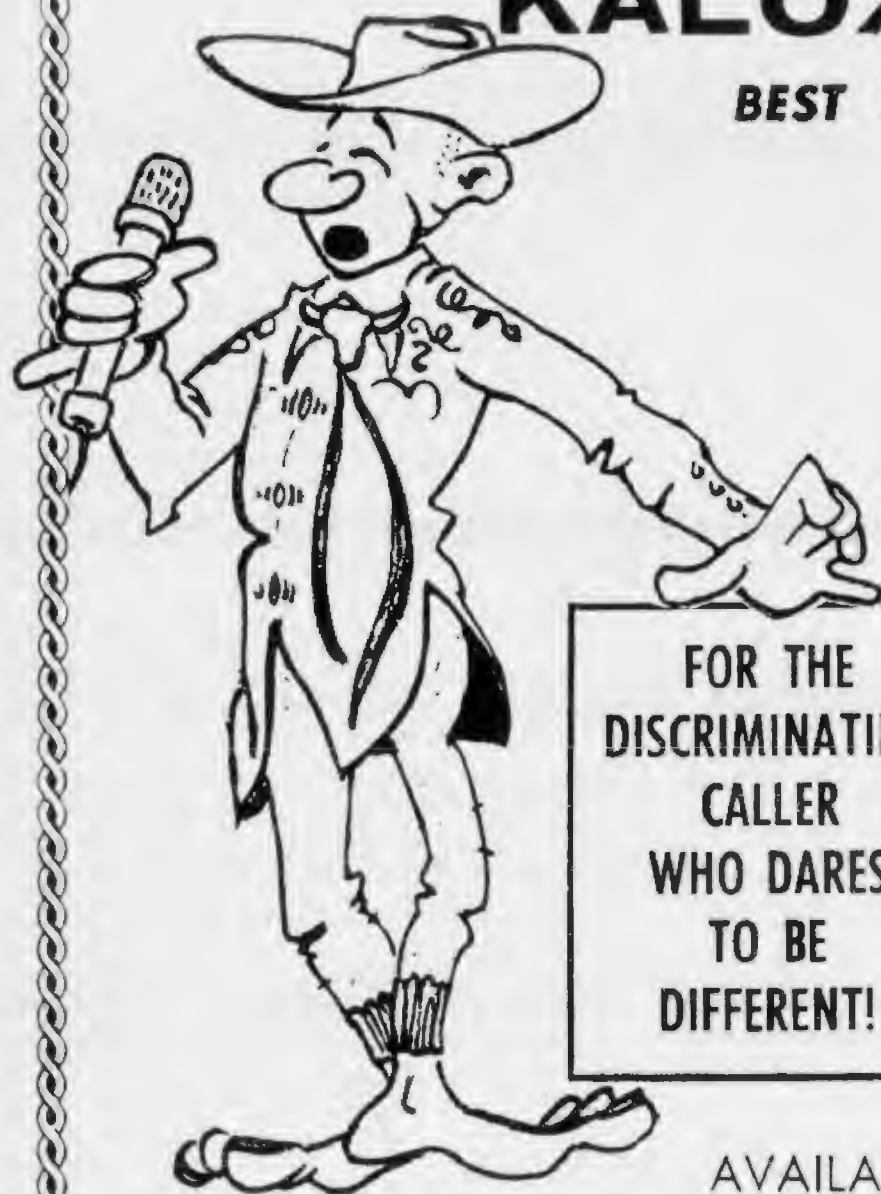
Music: Pete Lofthouse — Piano, Saxophones, Trombone, Vibes, Bass, Guitar, Organ

Choreographers: Julie and Bert Passerello

Comment: Excellent music. The routine is quite easy but fun to dance.

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HOEDOWNS

COON DOG — Prairie 2001

Key: **G**

Tempo: **134**

Music: (Prairie Hornets) — Multiple Guitars and Accordion

SQUARE CHORDS — Flip side to the above

Key: **G**

Tempo: **132**

Music: (Prairie Hornets) — Multiple Guitars and Accordion

Comment: Chord pattern hoedowns. Do not have a strong beat. Rating: ☆

GIVE THE FIDDLER A DRAM — Rockin' A 1309

Key: **G**

Tempo: **132**

Music: (The Whirlwinds) — Violin, Guitar, Banjo, Bass-Guitar

BLACK MOUNTAIN RAG — Flip side to the above

Key: **A**

Tempo: **128**

Music: (The Whirlwinds) — Violin, Guitar, Banjo, Bass-Guitar

Comment: Traditional style hoedowns. Rhythm is steady. Rating: ☆

DEUCES WILD — Hi-Hat 601

Key: **G**

Tempo: **128**

Music: (Gene Garf) — Piano, Drums, Guitar, Bass-Guitar

PAIR OF KINGS — Flip side to the above

Key: **C**

Tempo: **128**

Music: (Gene Garf) — Piano, Drums, Guitar, Bass-Guitar

Comment: Clean rhythm pattern hoedowns with good solid rhythm. For those who like their hoedowns in the modern style.

Rating: Produced by the Reviewer

ON THE COVER

A number of years ago, thanks to various square dancers, we accumulated six of these attractive ceramic figurines. The company producing them evidently has gone out of business so we've never been able to find the fourth couple in our set. We do think that they portray the fun and youthful exhilaration of square dancing.

(Swing Out and Find Adventure, continued from page 25)

had ever tried such a weekend, we went!

We enjoyed the panel discussions and the after-parties as much as any of the "seasoned" dancers. We saw square dance fashions in clothes from all sections of the country. We did not voluntarily join any square but we were urged into squares during the afternoon

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practice sessions. Several times couples split up, the wife taking my husband and the man taking me. This proved very helpful and we were easily guided thru unfamiliar calls.

A highlight of the weekend was a lecture by Mrs. Dorothy Shaw, widow of "Pappy." Her words were most inspiring and applied as much to a good, full life as to smooth square dancing.

I am definitely not advising everyone who has just finished 10 lessons to take off for a national convention the next day. What I

would like to do is correct a fallacy entertained by some who have been square dancing for several years and never ventured out of their clubs.

A year has rolled by and now our "horse" is assuredly out in front of a "cart" loaded with calls and clothes, eager for another weekend of square dancing. This time we can know what to expect as at least resembling "old pros."

JOHNSON TO WINDSOR

Following the passing of H. T. (Doc) Alumbaugh, head of Windsor Records, in January,

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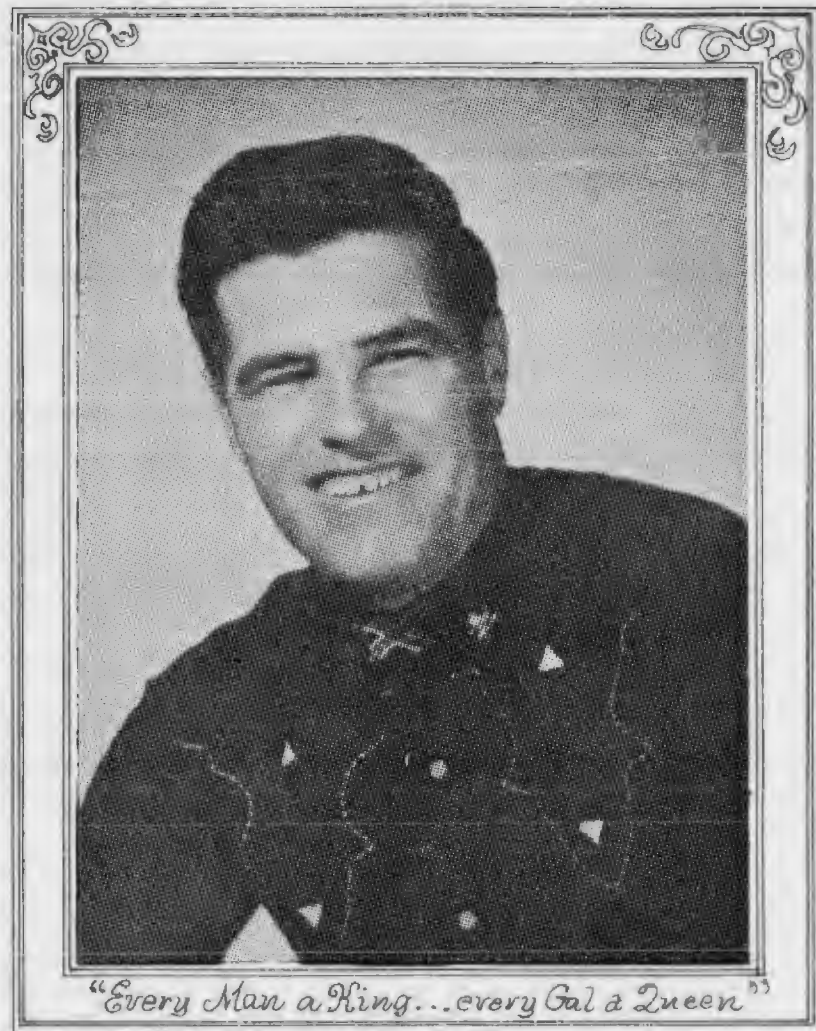
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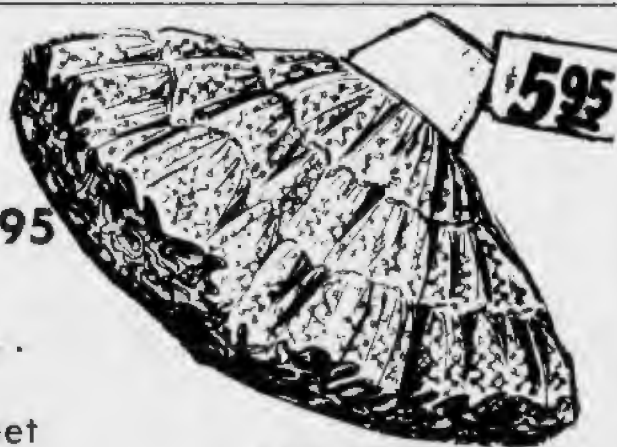
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Bruce Johnson of Santa Barbara, California, nationally-known square dance caller, accepted the position of Recording Production Coordinator for the California square dance record firm. Mrs. Winnie Alumbaugh will continue to carry on the work so ably supervised by "Doc," in the best traditions of the square dance recording industry.

MORRIS SEVADA "GROUNDED"

Morris Sevada the exuberant and popular Navajo Indian caller from Parker, Arizona, is at present recovering from a nasty accident which took place last December. Morris was in the Indian Hospital at Parker for several weeks and was then taken to Phoenix for special surgery.

When the word got around among the square dancers about the occurrence, cards, letters and calls came pouring in. Sophie Sevada, Morris' wife, writes the following letter:

"We wish to extend our sincere thanks and appreciation to all our friends who have called and sent 'get well' cards—also to the many clubs and callers.

"I wish I could thank everyone with a personal written note but the calls and cards are too numerous. Looking forward to seeing you 'all' in the near future.

Square dancingly yours
Sophie Sevada"

Because the loving thoughtfulness and support expressed via the telephone and mailbox means so much when one is "down," it is a good bet that Morris would appreciate hearing from more of his friends. He can be reached at Route #1, Box 155, Parker, Arizona. A cheerful message will help to brighten his days.

P_R

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①



EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

OUR FRIENDS OVERSEAS are constantly on the lookout for new ideas and possibilities with experimental movements. From a workshop in Nottingham, England, caller Jim Lees has come up with this variation of a Wheel and Deal. In essence, it starts from lines of four then shuffles people slightly and reverses the direction. For those of you who wanted drawings tossed in once again, in preference to pictures, here you are.

SPREAD THE WHEEL

By Jim Lees, Nottingham, England

Called from a line of four dancers, the right hand couple will do a regular left face wheel with the inside person holding the pivot. As soon as their direction has been reversed the same two dancers will move slightly apart. At the same time, the couple on the left will move forward and wheel right until they are behind the couple. Then they will step forward, in between the other couple, to make a line of four.

In the four diagrams shown here the two couples start in a line of four, all facing in the same direction (1). As in Wheel and Deal, the couple on the left moves slightly forward and begins a 180 deg. clockwise turn. At the same time, the couple on the right starts a 180 deg. counter-clockwise turn (2). The right hand couple, instead of stopping as they might for Wheel and Deal, separates slightly, while the left hand couple comes in behind them (3), and moves in between them to form a line of four (4). We have no drills with this one but you might try making up several for yourself.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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FIRST WEEK

JUNE 28-JULY 3

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JERRY HAAG
STAPLETONS

SECOND WEEK

JULY 5-10

MAX FORSYTH
DAVE TAYLOR
WALLY SCHULTZ
STAPLETONS

THIRD WEEK

JULY 12-17 ★

BRUCE JOHNSON
BOB PAGE
JOHNNY ROTH
STAPLETONS

FOURTH WEEK

JULY 19-24

JOHNNY DAVIS
DAVE TAYLOR
JACK MAY
WILEYS

FIFTH WEEK

JULY 26-31

RONNIE SCHNEIDER
SINGIN SAM MITCHELL
JOHN HENDRON
NORTONS

SIXTH WEEK

AUGUST 23-28

LEE HELSEL
BOB FISK
DAVE TAYLOR
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WRITE

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